

249

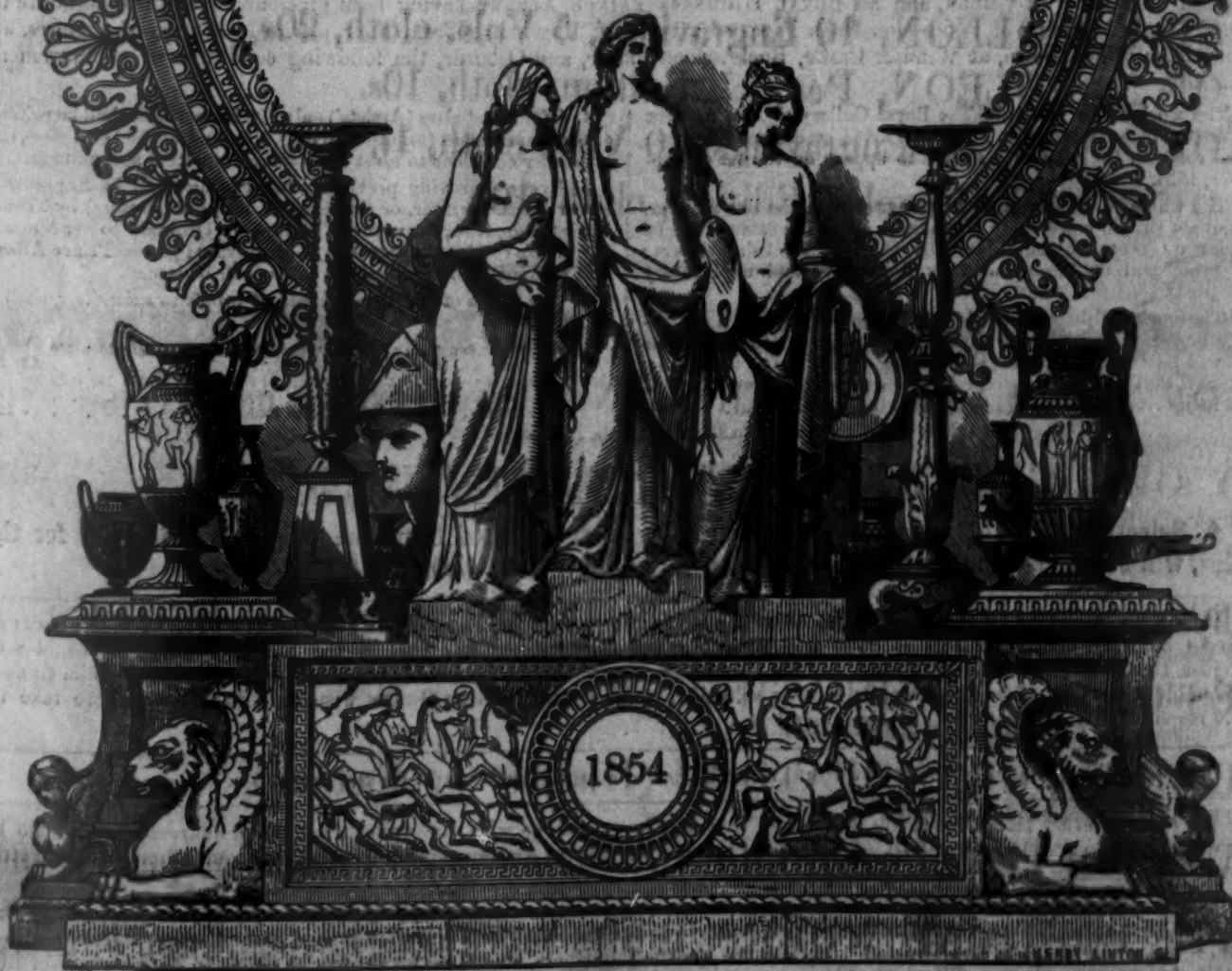
NEW SERIES, No. 66. VOL. VI.

No. LXVI.

[PRICE HALF-A-CROWN;
IN AMERICA,
SEVENTY-FIVE CENTS.]

JUNE.

THE
ART-JOURNAL.



GEORGE VIRTUE & CO., 45, PATERNOSTER ROW, LONDON; AND 26, JOHN STREET, NEW YORK.

PARIS: STASSIN & XAVIER, 22 RUE DE LA BANQUE; MANDEVILLE, 16, RUE DAUPHINE. LEIPZIG: G. H. FRIEDLEIN.

OFFICE OF THE ART-JOURNAL, 4, LANCASTER PLACE, WATERLOO BRIDGE, STRAND, WHERE ALL COMMUNICATIONS FOR THE EDITOR MAY BE SENT.



THE ILLUSTRATIONS.

1. THE STUDIO OF VAN DE VELDE. Engraved by C. W. SHARPE, from the Picture by E. LE POITTEVIN.
2. THE BALCONY. Engraved by J. C. ARMYTAGE, from the Picture by W. ETTY, R.A., in the Vernon Gallery.
3. THE FISHERMAN'S CAVE. Engraved by S. BRADSHAW, from the Picture by E. W. COOKE, A.R.A., in the Vernon Gallery.

	PAGE		PAGE
1. THE ROYAL ACADEMY: EXHIBITION	157	11. THE EXHIBITION OF FRENCH PICTURES	187
2. THE OLD WATER COLOUR SOCIETY: EXHIBITION	173	12. THE ART UNION OF LONDON	187
3. THE NEW SOCIETY OF PAINTERS IN WATER COLOURS: EXHIBITION	175	13. THE FISHERMAN'S CAVE	188
4. THE BALCONY	176	14. ART IN THE PROVINCES	188
5. SIR JOSHUA REYNOLDS AND HIS BIRTHPLACE. <i>Illustrated</i>	177	15. ART IN CONTINENTAL STATES	188
6. THE PROGRESS OF ART-MANUFACTURE. <i>Illustrated</i>	180	16. EXHIBITION OF THE WORKS OF THE STUDENTS OF THE GOVERNMENT SCHOOLS OF ART AT GORE HOUSE	189
7. OUR INDUSTRIES IN THE CRYSTAL PALACE	181	17. PICTURE SALES	189
8. OBITUARY—JAMES WADSWORTH, Esq.—MR. F. MACKENZIE	183	18. CORRESPONDENCE	190
9. THE STUDIO OF VAN DE VELDE	184	19. MINOR TOPICS OF THE MONTH	190
10. A WALK THROUGH THE STUDIOS OF ROME	184	20. REVIEWS	192

HER MAJESTY THE QUEEN, and his ROYAL HIGHNESS PRINCE ALBERT having been graciously pleased to authorise the issue of a limited number of PROOFS on India Paper of a series of Engravings from their private collection of Pictures, and the heir-loom of the Crown, at Windsor Castle, Buckingham Palace, and Osborne, the following conditions of publication are announced:—

1. The work to be entitled "The Royal Gallery of Art, Ancient and Modern:" to be issued in Monthly Parts; each Part to contain three Proofs on India Paper. Part I. to appear on the 1st of September, 1884.
2. The whole of the Plates will be engraved in the line manner, by eminent British and foreign engravers; every impression will be a PROOF ON INDIA PAPER, printed by the best English printers; each proof will be accompanied by descriptive and explanatory letter-press.
3. The work will be issued *only to subscribers*, and when the stipulated number of impressions have been taken from the plate, the steel will be "cut down," and the writing altered, so as to secure a certainty that every copy shall be "a subscriber's copy," which, from its inevitably becoming scarce, must increase in value.

4. Of the first class (Artists') only 100 impressions shall be printed; of the second class (unlettered) only 100; and of the third class, only a number sufficient to meet the demand of actual SUBSCRIBERS.

5. Every engraving previously to printing shall be "approved," either by the painter, or (in cases of deceased masters) by Thomas Uwins, Esq., R.A., Surveyor of Pictures in Ordinary to her Majesty; it will also receive the approval of his Royal Highness Prince Albert; and without such approvals no plate shall be issued.

6. The prices of the three classes of proofs to subscribers, shall be as follows:—

HALF GRAND EAGLE; Royal Artists' Proofs (India), of which 100 only will be printed (in Portfolios)	23 3 0
HALF COLUMBIER; Unlettered Proofs (India), of which 100 only will be printed (in Portfolios)	1 11 6
LETTERED PROOFS (India), issued in bound parts	0 12 0

Publishers: Messrs. P. & D. COLNAGHI & Co., London. Messrs. AGNEW & SONS, Manchester.

The work may be ordered of any print or bookseller in the kingdom; but will be supplied only to subscribers.

A Selection of highly-finished Water-Colour Drawings, copied from the Originals expressly for this Series, will be on view during the month, at the Gallery of Messrs. Colnaghi & Co.

It will be perceived that we publish, occasionally, ILLUSTRATED REPORTS OF THE PROGRESS OF ART-MANUFACTURE. It is to be understood that this is done entirely at our expense, without any cost to the Manufacturer. It would seem only just that the Manufacturer should pay for that which is so obviously for his advantage; but if we permitted him to do so we should necessarily allow him to make his own selection, which it would not be always wise to do. We therefore take the whole responsibility and the whole cost on ourselves.

Covers for the Volumes of the ART-JOURNAL can be had of any Bookseller at Three Shillings each.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address; but we do not attend to anonymous communications, preferring the trouble incident to written replies, to occupying our columns with matters of little or no concern to our readers generally.

The Office of the Editor of the ART-JOURNAL is removed to 4, Lancaster Place, Waterloo Bridge, Strand, where all Editorial communications are in future to be addressed. Letters, &c., for the Publishers, should be forwarded, as usual, to 25, Paternoster Row.

All Orders for Advertisements should be sent to Messrs. VIRTUE & Co., Cottage Place, City Road; or to 4, Lancaster Place, Waterloo Bridge, Strand.

Post Office Orders should be made payable to Mr. GEORGE VIRTUE, 25, Paternoster Row.

THE ART-JOURNAL.



LONDON, JUNE 1, 1854.

THE ROYAL ACADEMY.

THE EXHIBITION, 1854.



THE eighty-sixth exhibition of the Royal Academy was opened to the public on Monday, the first of May; the private view having taken place on the Friday, and "the dinner" on the Saturday preceding. It may not seem in good taste to criticise the proceedings of this great body, in reference to its lack of progress, while recording certain liberal "moves," of which the predecessors of existing members never entertained an idea; yet it must have occurred to many—unhappily not to the Academy—that the "private view" affords a favourable occasion for bringing into comparative intimacy the professors of Literature and those of Art—and that it has not been taken advantage of. A privilege has been of late years extended to such "critics" as are avowedly connected with the public press; and we ourselves are not indisposed to consider as a boon the power now afforded—so long withheld—of examining the collection on the opening day with but small let or hindrance. Yet those who think, cannot fail to regret that, among the aristocracy of wealth, there is but a poor sprinkling of the magnates of science and letters. We looked in vain, as heretofore, through the rooms for signs of complimentary invitations; those who were admitted by the cards of individual members were sufficiently evident—being sometimes titled patrons, sometimes munificently grand manufacturers—sometimes ultra-generous "dealers," of whom, we believe we may say with confidence there were no absentees. Unhappily, there is now-a-days no one allied to either art—that of the pencil or the pen—who is able and willing to combine the two in social and mutually instructive intercourse: the President of the Royal Academy, who is undoubtedly a scholar as well as an artist, has made no effort of this kind; the artists' conversazioni rather boast than otherwise that they issue no invitations to their Art-evenings; at the meetings of the Royal Society, of the Society of Antiquaries, and other learned bodies, no mixture of the kind is thought of; and but for the considerate and generous hospitality of the Earl of Rosse and the Earl de Grey, the authors and the artists of our epoch would be even less acquainted with one another's faces than with each other's works. The "dinner" is, in the main, of the same exclusive character; just the very same "set" is periodically invited; the invitations seem to be issued, not by the

president or the council, or even the secretary, but by the porter, who has his "list" ready, and may bring out the same soiled paper as regularly as the memorable last Saturday of April draws near. The natural consequence is that the after-dinner speeches are an assemblage of common-places; no sentiment is uttered calculated to enlighten or to advance Art—to be instructive or serviceable to artists; the speakers appear to consider it their duty to be as misty as may be, and that any phrase of more than ordinary force or import would be altogether out of order and far apart from the business of the day. This year, the *Times*—not by its special correspondent but by its own reporter—printed three long columns of "a report;" we read them in vain for a single sentence or idea worthy of transfer to our pages, as of value to the present or the hereafter. Indeed, the only exception to the leaden rule, is the speech of his Royal Highness Prince Albert some three years ago; the words of the Prince are well remembered, not the less because they stand alone, brilliant and solid amid the nothings of before and since. "The dinner," however, may be tolerated as a dull affair; it may be, perhaps ought to be, "private and confidential." Not so the private view; to which an aristocracy, other than that of rank and wealth, ought to be invited. There exist in this country so few occasions for tendering honour to genius, utility, or public service, that surely once a year it may be accorded at the hands of the Royal Academy, by the issue of a score or two of cards of invitation. The members and associates—each of whom has two—give them, and in a measure must give them, to those by whom their pictures have been purchased; consequently, Mr. This and Mr. That who are "buyers," flit about the rooms in dignified and comfortable contact with their betters; but a man or woman made truly great by achievements for the public welfare or glory, is very rarely indeed to be encountered on the day of opening in the rooms of the Royal Academy.

In these remarks, we protest against a charge of hostility to the Royal Academy; our earnest desire is, and has ever been, respectfully to point out errors or mistakes capable of removal or remedy, in the constitution or conduct of that body. We have seen reforms gradually making way there,—dragging, it may be, a slow length along, but yet renovating and restoring; they may have been obstinately withheld by some, and coldly supported by others, but they have been carried nevertheless; and, of a surety, the liberality of *now*, as compared with the close bigotry of a very few years ago, is as healthful to the Academy as it is beneficial to Art; we know the good that has been done, and we may guess at the mischief that has been prevented by a more liberal and enlightened spirit having forced its way into the councils of this most valuable institution. Its adversaries have become few and powerless; instead of "inquiries" frequent—nay, even in Parliament—as to the least disreputable mode of depriving the Academy of that which is as much its own, as the land of any solvent freeholder is his; instead of perpetual and unfounded charges not only of bad Art-education, but of deteriorating and degrading Art—common enough at no very distant period—there is a continually growing conviction that the Royal Academy is a large part of the national wealth, which confers honour upon the country, and in the proper upholding of which every British subject is concerned and interested. If the

Royal Academy was—and that not long ago—generally unpopular, it is not so now. Its calumniators can produce no effect; if they are heard they are unheeded. It is not disputed that it has largely promoted that extensive and extending "feeling" for Art, which as one of the "events" of the age, is the peculiar privilege of no class or order. Mainly by its influence modern Art is appreciated; a *status* has been obtained for its professors; and miserable "connoisseurship," based upon a knowledge confined to "old masters," is estimated at its proper value. The artist who has earned fame, finds it now-a-days in the factory and the workshop, nay, even in the cottage—as substantial and as remunerative as in the mansion or the palace. This is no insignificant triumph; for Art, ever recognised as a great teacher, is making way, or has made way, into quarters where it was most needed. If, then, we are called upon to record our conviction, and to express our gratitude that much of what is called "a present state of things" has resulted from the exhibitions, the schools, and the personal exertions of the members of the Royal Academy, and especially to remember that what they have done has been done of themselves, unaided by any national sacrifice, we are none the less ready to contend that something there remains to do, firmly to establish this institution as part and parcel of the glory of England, by increasing its power for the general good. We look with confidence to that on-progress, of which we have the safest assurance in the changes of the last few years—neither very large nor very numerous, but sufficient to strengthen the institution, to extend its means of service, and to raise it in public estimation: and we know full well that a still more liberal and enlightened spirit, influencing and suggesting a yet more marked advance, cannot be otherwise than prudent as well as salutary.

The eighty-sixth Exhibition of the Royal Academy consists of 1531 works; but it is said 2000 offerings were rejected: an evil for which the institution cannot be held responsible: inasmuch as this year, not only is there a line of pictures out of sight, and a crowded octagon room, but even the staircase is "embellished" by productions of engravers who, for the first time, are permitted to contribute generally. For an evil of this kind there can be but one remedy—enlarged space: and we hope that no very long period will elapse before the removal of the ancient masters from Trafalgar Square will place the whole of the building at the disposal of the Academy—not for its annual exhibitions alone, but for various other auxiliaries to foster and advance Art.

It is only common justice to the Royal Academy to say that for this serious evil they are in no way responsible. It is known that by his privilege every member has the right to have eight pictures hung; this year the privilege is used by only one member—a miniature painter: eleven members have contributed each but one work; eight have sent only two each; nine, three each; and eight four each; the average being just three to each member; the sum total of the contributions of forty-four members being no more than 132 works in paintings, drawings, engravings, and sculpture, out of the 1531 works exhibited by British and foreign artists. Surely then, the Exhibition of the Royal Academy will not be considered—and cannot be described—as an Exhibition solely for the benefit of the members thereof. As usual, there are some absentees



whose absence will be universally regretted: neither Mulready, Dyce, Millais, Herbert, nor Gibson are among the contributors. Of course, the name of Richard Cook does not appear in the catalogue; neither do the names of Charles Robert Cockerell, Sir Charles Barry, Philip Hardwick, Sir Robert Smirke, Sydney Smirke—five architects who no doubt are largely aiding and assisting in their own "Institute," but who in the Royal Academy only reduce the number of members from forty to thirty-five.

We perceive that the title of "Associate Engraver" is still the only one accorded to professors of the sister art of the *burin*; but this disadvantage is understood to be in course of equitable adjustment and removal.

We observe also that the old method of describing works ineligible under the description of works "eligible," has undergone a change: we pointed out this absurdity which had defaced the catalogue for a long series of years: we have now a full page of rational and comprehensive "notices to exhibitors" in lieu thereof.

This year, as usual, there is the average quantity of complaint of "unfair hanging;" we see, indeed, several pictures in out-of-the-way places which we may think entitled to positions more honourable, but we are well aware of the almost insurmountable difficulties that present themselves to those upon whom devolve this irksome and embarrassing duty. Even to hang a moderately sized drawing-room, with all the pictures arranged for preliminary adjustment, is no easy matter. We may readily conceive that the "hanging committee" of the Academy, even if they are, as very few men ever have been, entirely free from prejudice and partiality, cannot remove all the obstacles in their way. At all events, it is generally, if not universally admitted, that the system here is more equitable than it is in any other exhibition of the metropolis, nay of the kingdom.

We shall endeavour to note all such pictures as appear to us of marked and conspicuous merit: omitting such as seem to call for no especial comment. Believing that every artist has done the best he can do, and would have done better if he could, we shall not search for faults. There is in the collection very much wherewith to be content: and very little to disappoint, or even discourage. It is well calculated to raise the repute of our school: to show its very marked advance: and to convince all observers that the patronage which has of late years been so largely and liberally extended to modern Art, has produced effects quite as satisfactory as the most hopeful could have wished for.

The so-called pre-Raffaellite school has made no converts: that is evident; Mr. Hunt stands this year almost alone as its high priest: and notwithstanding the eager advocacy of the "Oxford Graduate," no class of the public will give any portion of their admiration or their sympathy to the two works of this artist—the one incomprehensible, and the other odious.

Happily, the gentlemen who have professed to follow in the steps of predecessors, who did ill only because they did not know how to do better—happily, they have had few disciples: their "style" may have contributed to put "out of fashion" that vice of "slap-dash" which some of our painters a few years ago considered excellence; and so far they may have done good. But it is matter for rejoicing that, as a school, the pre-Raffaellists have made no way.

If the exhibition of the present season be not the best that has ever hung on these

walls, we would ask when it has been surpassed? We all remember the productions of late years, and if we recur to any instance beyond occasions long past, we at once recede to a time when examples of knowledge and power were rare; when, we may say, that the Academy was not yet emancipated from its portrait period. These were the days of rustic figures and bad drawing. At that time landscape proceeded mechanically from the green tree to the brown, and among the earliest moves made by figure painters, the most famous was for a long time that memorable adventure with Dr. Primrose from the blue bed to the brown. May we express exultation in the burning of the Houses of Parliament without being suspected of treasonable complottings? Whether we may or not, that was an event which resulted in stimulating many a painter whose works we now with justice eulogise. There was a time when good drawing was an impertinence; bad drawing is now the exception. If we take into the year's account all that has been done at the Houses of Parliament—and this is the way to consider the matter, for those who are painting these histories, were they not so occupied, would be exhibitors—and if we could add to this, one work from each other celebrated defaulter who might reasonably have contributed, the exhibition of 1854 would have borne a triumphant comparison with the best of those of any other living school. British history is a drear resource with British painters. It does not pay—but, worse than that, it destroys life. Hilton died of history—so did Haydon: it is as fatal as the shirt of Nessus. But we do more than paint history; we magnify the anecdote and the melodrame of everyday life into the value and proportions of history. If there ever was a faultless picture, we should like to know the name of the painter. With this breadth of margin we proceed to observe that there are works on the walls of the Academy as fine as anything in their respective departments. The most defective productions are the landscapes; the Academy itself is deficient in landscape power; this should not be, for our school has always excelled in landscape. Inasmuch as the figure compositions are this year the best, the landscapes are the worst that have been seen for many seasons past. Art is one of those things in which a man may improve all his life, if he continue to consult Nature. We still see on the walls of the Academy pictures extemporised by artists whose names have stood well; but they are now left behind: they are distanced in the race. These are the days of young painters, because the older artists are content with the modicum of knowledge which they acquired in their youth. To speak, however, of the exhibition generally, there are examples of history which would do honour to any nation—examples which are not surpassed in any modern school; and in social, *genre*, and illustrative subject-matter the exhibition contains instances of conception, drawing, and colour, in which we think there is more of nature than in any similar recent productions of other schools: but, as we have said, the Academy, neither in itself nor in the works which are this year contributed to its walls, exhibits the power of the British school in Landscape Art.

We proceed now to review the very satisfactory exhibition of 1854; the eighty-sixth exhibition of the Royal Academy.

No. 4. 'Our Merchant Service,' J. W. CARMICHAEL. This composition is interesting, not less in a historical than a

pictorial sense, as it describes minutely and characteristically all the merchant vessels of the period. The Indiaman and ocean steamer are prominent among specimens of the collier, coasting vessels, and minor craft of all kinds. The picture is hung too high to see details, but it displays throughout a great amount of nautical knowledge. The movement of the sea and of the clouds sustains the breezy influence to which the ships are yielding, and among all the nautical pictures of our time, we have never seen vessels so well set in the water.

No. 6. 'A Summer Morning,' T. DANBY. The materials in this work are very skilfully brought together; there is no forced association, but air, light, and warmth are expressed without anything like vulgarity of exaggeration. The solitary shore, the water, the trees, and even the silvery sky, coincide in a sentiment of agreeable retirement.

No. 9. 'Cinderella,' G. CRUIKSHANK. It is the misfortune of some men to remain all their lives blind to their proper forte. This artist in early life rushed past history into caricature, and kept strewing around him didactic etchings for thirty years. He develops as he approaches seriousness—his real powers lie in severe narrative. We have here the fairy growing the pumpkin into the coach and six, at which poor Cinderella seems very much concerned, taking no part in the *diablerie*. It is certainly, in every point, the very best production of the painter.

No. 13. 'Battle of Hyderabad—24th March, 1843,' G. JONES, R.A. This picture, it is stated, was drawn under the suggestions of the late Gen. Sir Charles Napier, and must accordingly be true in its dispositions. We find ourselves here cheering on the gallant 22nd, who, on the crest of the position, are carrying everything before them; but we are left in ignorance at what precise point of the engagement we come in. The gallant old Napier is of course a prominent figure, but he is terribly short of staff officers. With him some of the officers who distinguished themselves are represented, and we presume that every arm of the service present at the battle is accurately described. The real difficulties of this battle can only be learned by such a work; with this circumstantial accuracy it were desirable that the figures were less sketchy. It is however very spirited in character, and it may be safely said there is but one other living artist who can so well picture such a scene.

No. 14. 'His Imperial Majesty Napoleon III.,' J. G. MIDDLETON. This portrait presents the Emperor standing, as if at the ceremony of an ordinary reception. He is attired in plain evening dress. The resemblance declares at once the impersonation.

No. 15. 'C. F. Crespigny, Esq., his Son and Grandson,' E. WILLIAMS. A very attractive group; it is low in tone, but this is compensated by firmness of drawing and substantial roundness.

No. 19. 'Decline of Day,' A. GILBERT. The subject is like a passage of Thames scenery. The nearest section gives no accent to the picture, but it is beautiful as imitative of shallow water, and the dry bed of the river, and is throughout a felicitous description of the mellow repose of a calm summer evening.

No. 20. 'The Death of Francesco Foscari, Doge of Venice, five days after his deposition, 1457,' F. R. PICKERSGILL, A. The announcement by the bell of St. Mark of the election of Malipieri to the chief magistracy brought with it a shock which deprived Foscari of life. We see the aged Doge suddenly

falling back in his chair; members of his family are assisting him in great alarm. The head of the old man is we think the most perfect in feature, roundness, and colour that the painter has ever accomplished. The local and accessorial composition is in excellent taste; it is not crowded, and by the alternation of cool and warm the utmost value is given to the colours. The work is in all respects highly honourable to our school, as one of the productions of the young men who are to be the "hereafter."

No. 22. 'View of Toulon,' V. COURDONAN. This is a picture of the French school, painted as to the nearer and intermediate distances with skill and knowledge, but the value of all this is neutralised by the dull and spiritless light on the distant hills.

No. 24. 'A Scene in Pitt's Wood, St. Mary Cray, Kent,' W. S. ROSE. A small picture, describing a close piece of woodland scenery, the trees of which are painted with full and deep masses of foliage, harmonious in rich and varied tints, and detailed with a precision not to be surpassed.

No. 25. 'The Cottage Toilet,' T. UWINS, R.A. A group of two cottage children, one of whom having decked her head with wild flowers, is complacently admiring herself in a glass which she holds before her, while the other is adding to the floral crown. It is a small picture; the point of the incident is amply supported. The sentiment is very charming: and the work is exceedingly well finished.

No. 27. 'The East,' F. WYBURD. The allusion is carried out by a couple of eastern damsels who are seated in a vehicle like an araba. They are pretty, and examine with much interest each visitor who looks into their silken bower. The picture is careful in drawing, and the general treatment is well adapted to the subject.

No. 34. 'The Departure of Ulysses from Ithaca—Morning,' F. DANBY, A. The interpretation which this artist gives to this effect, and which he has so often set forth, is, it would appear, the *cheval de bataille* by which he would wish his fame to be supported; but if we compare, with this in remembrance, certain of his versions of evening effects, it is to be apprehended that but little difference would be found. It will be felt that with an atmosphere so clear as that of Iliad, the Morea, and even of Ithaca (if local truth is in anywise to be considered), the morning effect would have been paler than we see it here. The narrative lies in the depths of the transparent shades, which are beyond all praise. We see Ulysses at what may be considered the water-gate of his palace, taking leave of Penelope and Telemachus; and at another place of embarkation there are assembled biremes and triremes for the reception of the Ithacan "contingent." The strongest points in the picture are brought together—the red sun and the dark foliage of the lofty trees: this looks factitious; but in the small points here and there, which must be looked for to be seen (and which, although but casually observed, are felt in the effect), such as a wreath of smoke, or some other apparently inconsiderable incidents—these are eloquent in a language of their own; the long, sweeping, mournful swell of the sea, materially assists the sentiment of the composition—although a little knowledge of the theory of waves, teaches us that such a regular succession of waves could not enter such a nook. The work, however, on the whole, is a magnificent effort, equal to anything the painter has ever done: it is only to be regretted that it is not evening instead of morning. The Homeric figure, "rosy-fingered morn," is here rendered by one universal and too

highly-coloured epithet. We think we are supported in our idea of the time in that ever-charming epistle of Penelope where she speaks of "pendula," her *pendula*. It must be a misprint.

No. 37. 'Cat Bells and Causey Pike—Derwentwater,' W. J. BLACKLOCK. There is more poetry in the place than in its name. It is a small picture, bearing everywhere strong evidence of honesty and truth in local and atmospheric colour, and in its general forms.

No. 41. 'The Soldier's Story,' F. D. HARDY. A cottage interior, with all its properties in hardware and upholstery set forth with great jealousy of form and texture.

No. 42. 'Martha, the Third Daughter of E. H. Baily, Esq., R.A.,' T. MOGFORD. A portrait of a right good order: painted with a judicious mingling of delicacy and force.

No. 50. 'The Swing,' F. GOODALL, A. This artist stands alone as a painter of children. The subject may have been suggested by Rogers:—

"Soar'd in the swing, half pleased and half afraid,
Thro' sister elms that waved their summer shade:"—

but he has worked it out in his own way. A little girl is in the swing, and for "sidesmen" she has two little fellows in tunics: of all the others, some are spectators and some are waiting their turn. The action, and the serious and attentive expression of these two boys are beyond all praise; but with respect to expression, generally throughout the picture, it is far removed from that tone of vulgarity which universally attributes to children inane laughter, and denies them the power of reflection. The whole of the faces are inimitably sweet in colour and character, and in the proportion and incidents and dispositions there is much of grace and elegance; but they are the graces peculiarly of childhood. Without these admirable groups, this were yet a picture of great and varied beauty. The landscape in which the figures are circumstanced is a composition of rare excellence: it is everywhere most carefully worked out. The trees, the leafage above, the herbage below, and the airy gradations, leave nothing to be desired.

No. 52. 'Nora Creina,' A. B. CLAY. A head painted with a breadth of light, and although not realising the idea we gather from Moore, yet a work of merit.

No. 53. 'Dr. Blakiston, F.R.S.,' D. G. BLAKISTON. This is a small portrait presenting the impersonation seated in a study. The whole is kept low in tone, the force being concentrated in the head. It is one of the best cabinet full-lengths we have of late seen.

No. 54. 'Groups in the Marshes,' T. S. COOPER, A. A long picture with a Cuyper-like effect, the best by the way that this artist paints; but this perhaps is not the most valuable version he has given of it, the cows being certainly less carefully painted than usual.

No. 55. 'The Wounded Knight,' W. GALE. This subject is found in the sixth book of the "Faerie Queen." The conception is strictly literal—a knight lying wounded and tended by his "wofull ladie," who endeavours to stanch his bleeding wounds. These figures are circumstanced in a passage of densely wooded sylvan scenery which is painted with a solicitude for detail as if the figures were secondary to the trees; the result is a want of point in either.

No. 56. 'Mrs. J. M. Williams, of Pengreep, Cornwall,' H. W. PICKERSGILL, R.A. In certain essentials the best female portrait we have ever seen by this excellent artist.

No. 57. 'The Last of the Crew,' C. STAN-

FIELD, R.A. A coasting schooner or brig is here cast upon the rocks close under the cliffs; she is a mere hulk, and all her crew have perished save one, who is sitting on the rocks. With respect to colour the picture is entirely negative: there is an indication of a red handkerchief round the man's waist, but it would not be discovered unless the eye were especially looking for colour. The principle of the picture is the alternation of warm and cold greys, forced here and there. The rolling clouds overhead are a significant portion of the work, and not less so the heavy surging of the sea below. It is a remarkable production, but it has less finish and colour than any picture we remember to have seen by its author; yet it tells its story admirably and with touching pathos.

No. 58. 'The Right Hon. Duncan Macniell, Lord Justice General, and Lord President of the College of Justice in Scotland,' Sir J. WATSON GORDON, R.A. This is a full-length portrait of the size of life, presenting the subject in official robes and ermine. The head is an admirable study.

No. 63. 'Royal Sports on Hill and Rock, the Queen, the Prince Consort, the Prince of Wales, and the Viscountess Jocelyn,' Sir E. LANDSEER, R.A. This is a large picture, and it is labelled "unfinished." Such a notice under certain circumstances, might be a *noli me tangere*, but in the present case, if it be sufficiently advanced for exhibition, it is so for criticism. The errors we observe in the work seem to us to arise from its having been wrought too near the eye—that is, in a space too limited to admit of such a focus as would enable the eye to collect the entire composition. The Prince is handing the Queen out of a boat, and behind her Majesty, Lady Jocelyn stands in the boat, which is steadied by four stalwart Highland lochmen. On the right, the Prince of Wales is dismounting from his grey pony, assisted by a figure on the other side of the animal, so disproportionately large as to reduce the prince to dimensions unduly diminutive. This must assuredly be altered. In the base of the picture lies its power; the game and fish, the result of the day's sport, consisting of trout, buck, roe, and birds, which, with the dogs, pony, and all the accessories, are incomparably fine. The portrait of the Queen is unfinished, and that of Lady Jocelyn may be improved. That of her Majesty is certainly at present by no means agreeable. Notwithstanding the many upright lines in the picture, it has an obtrusive parallelism, first in the near dispositions, then in the margin of the lake, and again in the line of the hills; and with respect to colour, the upper section is altogether too "foxy"—it is the least harmonious distance the artist has ever painted. We cannot think that these defects will remain unremedied when the picture shall be said to be finished. No one questions the genius of Sir Edwin Landseer, it gives him rank with the great artists of all ages and nations; but, if we are warranted in speaking of this picture in its "unfinished" state, it is not of an order to enhance his very high repute.

No. 68. 'Miss Eleanor Malcolm,' Sir J. WATSON GORDON, R.A. The elegance, simplicity, and treatment of this work constitute it perhaps the very best feminine portrait the painter has ever executed. Its high quality entitles it to be considered rather a charming picture than a high-class portrait.

No. 69. 'The Right Hon. T. B. Macaulay, M.P.,' F. GRANT, R.A. Strangers would pronounce this the portrait, not of a hard

working author and busy member of Parliament, but rather that of an auto-philanthropist or wealthy amateur agriculturist. The right honourable gentleman is said to be like David Hume: whether he may have heard this, and receive it as a compliment or not we cannot stay to inquire. The head is eloquent and argumentative.

No. 70. 'Blackberrying,' G. SMITH. A few cottage children picking the wild fruit from a rough thorny brake. The figures are as carefully painted as any that have been exhibited under this name, but the effect is feeble in comparison with others by the same hand relieved by a dark background.

No. 71. 'Fuentes de Onor, May 1811,' J. ABSOLON. We see here a Spanish woman in the act of loading a musket; her husband is dead by her side, her child lies upon the body of its father, and her home is in flames. This is all very well expressed, but there is wanting some passage of quotation or description to tell us more of the circumstances under which she is fighting.

No. 73. 'The Silver Pool,' F. R. LEE, R.A. A charming subject very charmingly rendered, manifesting a love and application of nature, and a desire to behold her in her sweetest moods.

No. 79. 'A Cabin in a Vineyard,' T. UWINS, R.A. The "cabin" is a temporary shelter made of faggots, the occasional resting place of the man who has charge of the vineyard. One of the grape gatherers has placed her children here during her period of work, and now comes to see that they are safe. It is one of the largest pictures the artist has of late years exhibited, and we think certainly the most highly elaborated. The mother, an upright figure, is extremely well executed, and in effect very powerful. There is exquisite feeling manifested throughout: the story is admirably told; and one or two touching episodes add much to the value of the composition.

No. 82. 'The Kiss,' C. DUKES. A group of a cottager and her child, the former carrying the latter on her back, and resting against a bank. The two heads are beautiful in colour, and very firm in execution.

No. 83. 'A Highland Valley,' H. JUTSUM. The view shows an expanse of wild and broken country, richly clothed with moorland herbage, and closed in like an arena, by hills of various heights and at different distances. In the nearer section of the picture there are cottages, a few trees, and an idle brook. The forcible and more subdued lights are with the most delicate feeling graduated into deeper tones: but even the more retiring passages are full of appropriate material, most judiciously described.

No. 84. 'Baby's Turn,' C. W. COPE, R.A. A group of an infant with her elder sister seated at table, the latter feeding the child with a spoon. The picture is small, and the interest centres in the head of "baby," and the eager expression of the features. The little head is a most successful study; indeed, there are few more touchingly beautiful works in the exhibition.

No. 85. 'A Villager's Offering,' T. WEBSTER, R.A. The offering is a plate of mushrooms, made to a poor widow by two peasant children, who are painted with all the customary power exercised by this artist in the delineation of youthful character: much, however, of the substance of the figures is reduced by the assiduity with which the background of shrubs has been painted up. This, however, in nowise detracts from the

simplicity and rustic timidity of the two little figures.

No. 89. 'The Pet Nurse,' C. BROCKY. A child is here represented lying on a couch, and in the embrace of its nurse, who bends fondly over the couch. The two heads are captivating in colour and sentiment, but the hands of the nurse are very much too large, and for good effect the light is too widely distributed.

No. 92. 'Common Cows,' A. R. C. CORBOULD. This picture is so far from the eye that its execution cannot be seen. We observe however that the cows are well drawn.

No. 96. 'Portrait of a Lady and her Child,' T. F. DICKSEE. An agroupment painted at full length, and treated as a picture. It is spirited and attractive.

No. 99. 'Deerstalkers,' A. COOPER, R.A. The principal in this picture is a grey pony, which is drawn in the best manner of the artist. The deerstalkers are two—they are refreshing themselves; both wear grey coats. These figures are indifferently drawn.

No. 100. 'A Present,' C. R. LESLIE, R.A. A single half-length figure, that of a young lady examining the present—a locket and neck chain, or something of that kind. In pose and in feature the picture recalls the "Juliet" of last year. The face is pale,—it is life-like in texture and expression; the neck and the arm, both in shade, are, perhaps, less praiseworthy.

No. 101. 'Highland Game,' A. COOPER, R.A. These are grouse, blackcock, ptarmigan, woodcock, snipe, teal, and partridge—all characteristically described, but they might have been composed less formally.

No. 102. 'The Bird's Nest,' E. J. COBBETT. A little rustic figure, a girl, seated by the roadside holding the bird's nest in her lap. She is in everything unexceptionable; the head is an exquisite study. Poor little thing, she never took that bird's nest; she is very much at a loss what to do with it.

No. 104. 'A Breakfast Party,' T. WEBSTER, R.A. Full justice is done to this "party," as they are sufficiently supported by a very minutely worked background, a wall partially covered with ivy. The party is a triad—a little country maiden, a small black spaniel, and her puppy; the spaniel sitting up, but the puppy is not yet sufficiently educated to follow so good an example. The breakfast is however a monopoly—one basin only of bread and milk, hot and steaming—so much so that the little girl blows each spoonful as she lifts it to her mouth. In the subject and the manner in which it is brought forward there is a fund of quiet humour.

No. 105. 'Marathon,' E. LEAR. From an elevated site we look over the plain, which is bounded by the sea and distant mountains. This picture has perhaps been painted from very accurate sketches. The distances are well expressed, and without the aid of the atmosphere to which we are accustomed at home.

No. 106. 'A Wild Flower,' C. BAXTER. A study of a country girl resting with a sheaf of corn, the thrift of her day's gleanings. Her bonnet is decked with wild flowers, but the fatigue depicted in her features does not coincide with the gaiety of her head-gear. The quality of the study is not equal to that of the works of this artist generally.

No. 115. 'View on the Canal of the Giudecca at Venice,' D. ROBERTS, R.A. The grey sobriety of this picture will impress all who have been accustomed to the rich colour and striking effects of the artist. It may be accidental; but we must remark that none who paint Venice can forget

Canaletti themselves, or help suggesting him to others. We never see the buildings of any other cities detailed with lines drawn, as it were, with a pen and a rule. We are here on the canal; and the magnificent range of quays extends from right to left, with its full tide of life and busy circumstance. It appears to us that the buildings are in some degree exaggerated; but that in all distinctive qualifications they are purely Venetian will never be questioned. The figures and the dotted indications of figures, show the very perfection of alight and certain execution; indeed, in sketching small figures the painter excels perhaps all living artists.

No. 116. 'A Jury,' G. B. O'NEILL. The court is waiting, and the jury agree, with one exception—a deaf old farmer, who is proof against argument. He holds his ear-trumpet in his hand, and will not raise it to hear anything that is said to him or at him. Every one of the twelve is doing something anent the fun of the subject. The characters are well drawn, and the picture is powerful, but the artist is not aware of a legal objection which is fatal to his case—that a deaf man cannot be sworn on a jury, because he cannot hear evidence.

No. 117. 'A Rest by the Wayside,' J. C. HOOK, A. It is a gipsy woman with her child that is resting, but the figures seem to be secondary. The picture is a study of trees, brambles, and all the luxuriant entanglement of wayside herbage; the whole set forth with faultless precision.

No. 122. 'The Woodland Trees,' T. CRESWICK, R.A. This title conveys no idea of the picture, which represents principally the almost dry and stony bed of a small river. The bed of the stream, and its scant current are depicted with the power usually displayed in such passages by this accomplished and always admirable artist.

No. 123. 'Lady Sarah Spencer,' J. HOLLINS, A. A small full-length portrait of a lady attired something in the taste of the last century. There is no relief in the figure, that is, it is placed rigidly upright, and the feet might be supposed to be close together; but yet it is, picture or portrait, the very best production we remember to have seen by this artist.

No. 124. 'Portrait of a Lady,' MRS. W. CARPENTER. The lady is seated and her head is dressed. The impersonation is qualified with much feminine grace.

No. 125. 'The late Marshal Beresford,' R. SAYERS. A clever portrait, and a good likeness, as we remember the gallant general.

No. 126. 'The Orange Stall,' H. WEEKES, Jun. Remarkably accurate and true, and full of good promise.

No. 127. 'Forbes Winslow, M.D., D.C.L.,' J. P. KNIGHT, R.A. An admirable portrait, strikingly like, of the distinguished physician.

No. 129. 'Irene,' SIR C. L. EASTLAKE, P.R.A. She is of the size of life and is distinguished by befitting attributes, holding in the right hand a dove, and in the left a sprig of olive. The figure is rather maternal than divine, and reminds us in its taste of the female portraits of Titian and those who followed him. Indeed it suggests remembrance of not only the Flora in the Venetian school of the Palazzo Vecchio at Florence, but also of the Fornarina in the Tribune, how different soever these pictures may be. It is appropriate in sentiment and brilliant in colour: if it be an aspiration for peace, "So," as Falstaff says; if not, it is exhibited too soon or too late, for it would now cry "Peace!" when there is no peace.

No. 131. 'The Shepherd-Boy,' J. W. HORLER. The boy plays here a very subordinate part; the principal is a pony

which is drawn and painted with so much excellence as to cause regret that the rest of the picture is not of equal quality.

No. 132. 'The Park,' W. F. WITHERINGTON, R.A. In strict accordance with the title, the picture presents a view of a part of a well-timbered park,

"embraced
By the soft windings of the silver Mole;"

the river flowing in the immediate foreground. The whole is brought forward with freshness and luxuriance, and the trees are in the best manner of the painter.

No. 133. 'Her Grace the Duchess of Argyle and Marquis of Lorn,' W. S. HERRICK. The lady is standing, and her son, who wears the Highland garb, is at her side. The group is graceful and natural, but the faces seem too pale.

No. 136. 'Miss Adaia Lonedes,' C. COUZENS. This portrait is very unjustly hung; it is simple and unaffected, and perhaps the most telling feminine head and bust in the rooms.

No. 139. 'La Rochelle,' C. STANFIELD, R.A. There is nothing remarkable in this subject; indeed, a succession of wonders, especially in Art, is beyond human power. We view the town from the entrance to the harbour. It is high tide, and vessels are running in with a stiff breeze. The movement of the water is that short wave, which is seen only at the mouths of harbours. The subject is not so interesting as those generally painted by this artist; it is however treated with power and extensive knowledge.

No. 140. 'Bragela,' C. LANDSEER, R.A. The subject is from Ossian, "He shall come to Bragela and ask her why she weeps: he shall lift his eyes to the wall and see his father's sword. 'Whose sword is that?' he will say, 'and the soul of his mother is sad.'" The passage is translated very literally; the mother and the boy are grouped together, the latter calls the attention of his parent to the sword, and the expression of her features is that of sorrow. The figures are realised with tangible solidity, and the feeling throughout is becomingly serious.

No. 142. 'Bob-cherry,' G. SMITH. The scene is a village green, where, under the trees, is assembled a party of children, who are engaged at "bob-cherry," that is, attempting to seize in the mouth a cherry suspended by a string. A boy is now taking his turn, but he is sure to miss it, for the cherry is too high. In this work the faces are finished like the most fastidious miniature, and to the trees and *locale* ample justice is done. The picture is low in colour; it would be much benefited by being inspirited in this respect.

No. 143. 'A Gleaner, North Wales,' P. W. ELLEN. A small female figure resting against a bank: it is an agreeable composition, the landscape distances especially are distinguished by much sweetness.

No. 144. 'Pike and Perch,' A. COOPER, R.A. Nothing but one jack and a couple of perch, accompanied by a rod, basket, and tufts of waterside plants, constituting by skillful arrangement a satisfactory composition.

No. 147. 'A few Minutes to Wait before Twelve o'clock,' J. C. HOOK, A. The words of the title we may suppose to be addressed by a mother to her child impatient to taste the dinner of its father, which is spread in the harvest field where the reapers are at work. The child and the mother constitute an interesting centre to the composition.

No. 150. 'Mrs. W. Finch Hatton,' W. GUSH. This is a head and bust; the expression of the features is feminine and agreeable; it is altogether a very graceful portrait.

No. 156. 'Mrs. F. Wickham and Children,' R. BUCKNER. A large canvas in which the lady with an infant is seen seated; she is presented at full length, accompanied by the elder children. The heads are animated and otherwise successful. As the feeling is rather domestic than romantic it had been better to have relieved the group by some interior composition, than by a rock and landscape.

No. 157. 'Life at the Sea-Side,' W. P. FRITH, R.A. Those who have admired the dramatic productions of this artist, have been surprised that they should be followed by such an afterpiece as "Life at the Sea-Side." However, here it is, and year by year it will become more valuable as a memento of the habits and manners of the English, "at the sea-side," in the middle of the nineteenth century. Hereafter it may be necessary to explain the presence of those sable serenaders, by informing inquiring youth that even at this time music was dead in England, and that the best "artists" we had were only "lendings" from Nubia, or the banks of the Quorra. Well, we are at Ramsgate, just on the sandy side of the pier; we can see the droit house and the obelisk, and if we look up we catch a glimpse of the crescents rejoicing in association with the names of Nelson and Wellington. We are in the midst of the essence—the best blood of Cockayne, and hence a consummation of a hundred epitomes. There is much happiness and much discontent, and many subtle shades between the two; gaieties and gravities, love, politics, music and poetry; but after all, the only way in which we covet to join the multifarious society, would be in a tunic and frilled continuations, and wielding a woodenspade. That young widow on the right, whose crape is yet unsullied, is proposing to the young man with the apologetic moustache; this is so unexpected that he is somewhat confused, and well he may be so. That family in the centre are remarkable for their exclusiveness; at Peckham, their garden wall is higher than that of anybody else; and here they turn their backs upon everybody, living as it were within a ring-fence. The papa wears his slippers and reads the *Times*. The mamma, who is yet pretty, shades her complexion with what the boatmen call a "main top-gallant stu'n-sail" of blue silk to her bonnet. The young ladies read Bulwer and Disraeli, and keep worrying their matter-of-fact father for the newspaper, to look over the list of marriages. But farewell, happy family; the world is before us, and we have yet to get through it. There is another "Happy Family" behind, but they are not so well fed; it is therefore in a social point of view an interesting fact, that they do not dine on each other. There are old and young yachtsmen, white mice and green parrots; sober, elderly people from every part of the wide area between Whitechapel and Paddington, the great feature of whose life when at home, is what Cowper calls a "one horse shay;" and young people of various complexions puzzling over crochet, and tête-à-tête with spy-glasses. The background is thronged with donkey-drivers and a host of spectators, who seize alike on old and young; but to detail further the motley concourse demands more space than we can devote to it. With all the power of delineation and pointed satire of this composition, which at each turn of the kaleidoscope presents a new picture, we are still of opinion that this is not the vein of the artist. There are Raffaellesque pictures that have not been painted in the age of Raffaele, but there is nothing Hogarthian but what Hogarth himself has done. Still this is a

great picture; the artist has dealt learnedly with shawls, bonnets, and black coats. We cannot touch upon the background and effects; it is enough to say that they are masterly. We have seen how he paints from our standard literature; and we see how he depicts everyday life. The latter he exhausts at one draught; he has left himself "no effects:" he cannot afford variety in the same line without descending to caricature. Our literature is exhaustless in melodramatic subject-matter. There is nothing coarse in the picture we have been considering; but Hogarth was most coarse when most virtuous—most offensive when satirising vice. Mr. Frith is undoubtedly a man of genius; moreover, he thinks and works; he has here shown how successful he can be with very unpropitious materials; he has produced a work of the very highest merit, one that must unquestionably augment his reputation; but having done so much he has done enough in this line; we shall prefer to see his vigorous mind employed upon themes more worthy of commemoration and preservation by Art.

No. 159. 'Peasant Children,' T. WEBSTER, R.A. There are two, both are girls; one carrying a brown earthen cruse. They stand with rustic naïveté as if conscious of the observation of the spectator. The faces are exquisitely touched; they wear grey cloaks, and are relieved by a light wall as a background. The little picture equals in quality the very best productions of the artist.

No. 160. 'The Rookery,' W. J. BLACKLOCK. The subject is an ancient castellated mansion, enclosed and overhung by trees. The picture is generally well painted.

No. 161. 'A Day out of Town,' J. D. WINGFIELD. A garden scene, with figures; such garden picnics and *conversations* this artist has made entirely his own; none paint them with so much taste.

No. 163. 'Mrs. Thomas William Kennard,' E. HOPLEY. An oil miniature of remarkably high finish.

No. 165. 'An Old Kitchen, Sussex,' LOUISA RAYNER. The attractive feature here is a beautifully carved chimney of the sixteenth century; it is very carefully drawn.

No. 166. 'Study at a Breton Mansion,' A. PROVIS. The walls and stone work of this interior are described with an intense feeling for this kind of painting. It is seldom that a subject so insignificant can be rendered thus interesting.

No. 175. 'The Shepherd's Glen,' F. R. LEE, R.A. The title would indicate a subject different from that which we find on the canvas. The picture represents principally a rocky stream, overhung by trees. It is an attractive subject, painted with firmness, but in some degree hard.

No. 176. 'Dr. Johnson at Cave's, the publisher; Johnson, too ragged to appear at Cave's, has a plate of victuals sent to him behind the screen,' H. WALLIS. Johnson is here labouring with his pen; he casts his eye from his paper to the plate, which a perking maid servant sets at the edge of the table. Beyond the screen appears one of the party who are seated at table. The picture is carefully wrought, but the life of Johnson is full of incident of a much more agreeable and not less telling character. The subject is unsuited to Art and ought not to have been painted. Its selection is not creditable to the artist.

No. 177. 'Pleasant Dreams,' H. O'NEILL. The head and bust of a girl sleeping. It unfortunately occurs, that the easiest position for sleeping is the least favourable for painting. But she is dreaming, and dream

she must in the pose into which she has cast herself. This picture is much less hard than others recently exhibited by the artist; the features are bright and mellow in colour.

No. 179. 'The Temple of Jupiter in the Island of Egina,' G. E. HERING. But little of the temple remains; a few columns and fragmentary remnants; but what little there is, is brought forward with a sentiment profoundly affecting. It is evening, and the nearer sites of the locality lie in shade while the light of the setting sun yet lingers in the sky. The work is full of fine points and is excellent as a whole.

No. 180. 'Columbus when a Boy being instructed in Geography, conceives the Idea of the New World,' S. A. HART, R.A. The idea is taken from Washington Irving's "Life of Columbus," and it is realised by two life-sized heads and busts, one, of course, that of a boy, representing Columbus. A map is spread out, on which the attention of both is fixed. The principal head is a fine study, but in deference we may observe that, inasmuch as the subject is interesting, it would have been more attractive as a smaller picture with entire figures. The picture is, however, the best the artist has of late years produced.

No. 186. 'The Lady George Paget,' Hon. H. GRAVES. The lady is presented at half-length and wears a walking dress. The portrait is graceful and unaffected, but we think that it is an error to paint a work of this kind on a Roman canvas or half-primed ground.

No. 187. 'Hulks on the Medway,' C. STANFIELD, R.A. The hulks are the principal objects in the composition, but the eye is drawn from these to other portions of the work, perhaps less important, yet certainly more interesting with respect to colour and execution. The most prominent of these passages is a shred of a landing-place on the left, with an accompaniment of lobsters and fishing gear, abounding in the enchanting textures which we find in these pictures, and nowhere else. Two parties of marines are being rowed off to the hulks, but they are the marines of the old days of round hats and pig-tails. The picture is full of those beauties which characterise the river and harbour views by this accomplished painter.

No. 188. 'The Captured Truant,' T. BROOKS. He is brought into school by his mother who pronounces a voluble charge to the master with respect to chastisement and extra lessons, and while his mother is thus speaking in his favour, he quietly hands out of his pocket, to a companion behind him, a bird's nest. The theme is made out in a manner sufficiently perspicuous; it is lighted with breadth and detailed with scrupulous nicety. The subject, however, is not agreeable; the lesson is by no means good.

No. 189. 'Study of Sheep and Lambs,' C. RICHARDS. A small picture, showing knowledge and taste in this department of animal painting.

No. 191. 'Evening on the Machno—North Wales,' J. DEARLE. This is brilliant and original, but on the right of the picture there is a portion of grey stone or earth so entirely inharmonious, as to vitiate the effect of the whole. The water is clear and full of reflection, the sky is light and deep, and the trees are firm and well defined.

No. 192. 'From "The Rape of the Lock,"' Sir Plume demands the Restoration of the Lock,' C. R. LESLIE, R.A. The subject of this work occurs at the commencement of the fourth canto. Belinda has lamented the loss of the twin lock and has engaged

Sir Plume to demand it of the baron. Whatever Johnson may say in justification of the introduction of sylphs and sprites into the poem, it is very certain that their presence upon canvas would be an impertinence, amid a society assembled at Hampton Court for the enjoyment of "Ombre and bohea." Whatever Fuseli and Stothard may have done in their interpretations, the author of the present work defers to the taste of the day. Belinda, immersed in grief, is seated towards the right of the composition with an empty chair before her which we may presume Sir Plume has just vacated. She is the object of all attention; cards are laid aside and tea is forgotten. The baron stands at a window on the left, he holds up the lock in triumph as he replies to the summons of Belinda's champion.

"(Sir Plume, of amber snuff-box justly vain,
And the nice conduct of a clouded cane),
With earnest eyes and round unthinking face,
He first the snuff-box opened, then the case."

The point of the subject is admirably sustained, there is no need of a title; the subject is "The Rape of the Lock," and can be nothing else. The variety of feminine character, the distribution and originality of the figures are eminently ingenious. The apartment is such as might be a drawing-room at Hampton Court; it is not overdone with upholstery. The execution seems to us somewhat more sketchy than we have been accustomed to in the works of this artist, and the picture appears to have been hastily finished; all the darks are chilled over, and are otherwise opaque. The hues are very much broken, and many degrees removed from positive colour; however, in light dispositions and character, it is a production of very high class. The forms and faces are graceful and beautiful; the story is admirably told; and if we object to the work as weaker than his earlier works, our objection is merely to the execution: the pure and high feeling of the artist is here as fresh as it was in the vigour of his youth. We doubt indeed if he ever produced a picture better than this in all the loftier essentials of Art.

No. 193. 'The Lord John Russell, M.P.,' F. GRANT, R.A. This will perhaps be esteemed the best masculine portrait that its author has ever produced. The impersonation is too tall for Lord John Russell, but the simple principle on which the portrait is wrought is tenaciously carried out. The subject is presented in plain morning dress; he is standing, and all allusion to office or order is very judiciously omitted. The head is a fine study, it is thoughtful yet animated, but the right hand is the hand of a man of eighty; this we think should be remedied; but the defect is trifling indeed, considering the truly admirable character of the work.

No. 194. 'Beeches in Knowle Park,' J. S. RAVEN. This work is a great error in colour; we have never seen hues so crude in association with forms so like nature.

No. 198. 'The Rev. E. Fearn,' E. KAULBACH. The head is in many respects very satisfactorily painted; it is round, and full of animated expression, but hard in outline.

No. 200. 'The Church of Santa Maria della Salute, at Venice,' D. ROBERTS, R.A. This is the church that is frequently painted with the Dogana, and all the remarkable buildings, which are members of the same agroupment. The spectator is placed in this picture near the church, the Dogana being on the left. These structures are so well known that there is no necessity for any description of them; one of the great merits of the picture is its fidelity of

representation. It is low in tone, but its detail is sufficiently definite; it is also cool in colour, but not cold. Too much we think has been made of the mooring posts, they are too high in colour; if they have been thus forced with a view to subdue the buildings, their effect is prejudicial in another way. The dome of the church looks to be slightly out of perspective; it inclines to the left: the tower of the Dogana has also a similar inclination; such oversights frequently occur in pictures of large surface when necessarily painted near the eye. The picture is undoubtedly a great work; there is no yearning after effect; a more sober, earnest, masterly, topographical relation is rarely to be met with.

No. 202. 'An Interior with Figures,' W. H. KNIGHT. A kind of out-house or scullery composition with figures, judiciously lighted, and skilful in execution.

No. 204. 'Cattle and Landscape,' A. J. STARK. A composition of cows, assisted by a farm building. The animals are very carefully drawn.

No. 205. 'A Portrait,' W. BOXALL, A. It is that of a lady, reminding us of a bygone taste in this department of Art. It is difficult to determine what is to be gained by exaggerating the figure so much.

No. 210. 'Evening Prayer,' F. UNDERHILL. This is a production of superior merit. It contains three figures—those of a mother and two children, brought forward under an effect of lamplight. The work is hung too high to be seen in detail, but in effect it is forcible, and appears to be executed with knowledge and power.

No. 212. 'An Old English Homestead,' R. REDGRAVE, R.A. This subject has not been selected for its romantic or picturesque character. As an association of ordinary material, it contains nothing more than what is seen every day in the country—an approach to the "homestead" flanked by trees, and bordered by pasture on each side. This picture to be estimated, must be examined very closely: it contains in the immediate foreground a patch of weeds and herbage, emulating in curious execution the most minute and accurate details of this kind that have ever been accomplished; but at the distance from the eye at which all this is lost, it is felt that the verdure of the picture is somewhat crude.

No. 213. 'Early Guile,' R. CROZIER. A group of children and their nurse-maid are here seen setting a bird-trap. The group is well drawn, but it lacks spirit. The figures are deficient in that solidity which would detach them from the background.

No. 214. 'An Incident in the Life of Mr. Richard Hooker,' C. COMPTON. A subject from the life of meek and gentle Hooker—and very characteristic. He is not reading Horace while tending his sheep, nor rocking the cradle with one hand, and writing Latin verses with the other—but something very near it. He is visited by his pupils, Sandys and Cranmer, who are driven from the house by the virago, Mrs. Hooker, summoning her husband to rock the cradle. The work is slightly hard in its outline, and opaque in its shades; but it has been wrought throughout with the utmost care.

No. 215. 'A River Side in March,' J. PEEL. Few things in nature are more difficult to paint than trees without foliage, how difficult soever it may be to represent them in their verdure. In this work a group of trees is described in the midst of winter or early spring. Trees thus introduced are not an attractive feature in a landscape, but the same nicety with which they are drawn gives value to every other part of the picture.

No. 216. 'The Pet of the Common,' J. C. HORSLEY. This "pet" is a young donkey, which a boy, discharging the important duties of village letter-carrier, is bearing in his arms, much to the astonishment of the mother, which brays forth her discontent as she trots up to insist on the disengagement of her foal from the arms of the boy. The animals are well-drawn, and the whole creditably executed, yet the subject is scarcely worthy of the painter of many fine works.

No. 217. 'The Friends,' C. W. COPE, R.A. These friends are a youth and a child, principally heads, the former amusing the latter with the prints in Robinson Crusoe. The features are animated and intelligent. The work is beautifully painted; but in this case also the theme is too humble. Mr. Cope can grapple with themes far loftier.

No. 218. 'Charles Mackay, Esq., Theatre Royal, Edinburgh, as Baillie Nicol Jarvie,' D. MACNEE. The features are dry, but expressive of shrewdness and penetration. Although the impersonation would be, as a portrait, eccentric, yet it does not realise the famous baillie.

No. 221. 'The Jew Rabbi,' W. LONG. This head is far removed from the eye, but it is remarkable in character, and, as well as can be seen, painted with solidity and firmness.

No. 226. 'A Stream in Arran,' J. MIDDLETON. The stony and broken foreground of this little picture is an incomparable passage of substantial reality. It represents the bed of a rivulet almost dry, which, with the bank, abounds with minute incident. The whole is beautiful in execution, and most agreeable in colour.

No. 227. 'A Study,' A. EGG, A. A small half-length figure, costumed as of the time of Elizabeth: indeed the features bear a resemblance to that queen in her youth. The head is a very careful study; on the features there rests a shade of sadness.

No. 228. 'Near Windsor,' J. STARK. A roadside fragment, showing principally a house and a group of trees, the view opening to distance on the left. The trees are fresh in colour, and bear as vividly the impress of nature as anything we have ever seen by the artist.

No. 230. 'A Calm up the River,' E. C. WILLIAMS. A bright and agreeable picture, although it contains so little; the subject being principally a view of the Thames somewhere high up, where the banks are very low. It has much sweetness of colour, and is painted with a full breadth of daylight.

No. 233. 'Time of the Persecution of the Christian Reformers in Paris,' J. C. HOOK, A. The period of the supposed incident constituting the subject of this picture is the year 1559, when the papists assembled in the streets, and sang canticles before the images of the Virgin. A Huguenot family passing on an occasion of the celebration of such devotional exercises, is outraged by armed men and insulted by the monks. The principal figure of the Huguenot party carries a bible under his arm, and such is the violence of the soldiers and the monks that his wife and child are hurrying him in alarm from the spot. The incident is set forth with great perspicuity; nothing can be more clear than the circumstances and the animus of the story. The picture is admirably painted, and cannot fail to sustain the high repute the artist has acquired.

No. 234. 'The Disobedient Prophet,' J. LINNELL. The proposed subject is from the first book of Kings, chapter the thirteenth, "And he went and found his carcass cast in the way, and the ass and the lion standing

by the carcass. The lion had not eaten the carcass nor torn the ass;" such we say is the proposed subject, but it is realised of course as a landscape. It is a large picture and its component parts are few and massive, such as might be suggested by fragments in almost all of the neighbouring countries. In proportion to its dimensions it does not contain the amount of finish which gives value to smaller pictures by the same artist. The principal component is a high bank, from the summit of which rises a group of pine trees, and at the foot of the bank the composition is traversed by a broken road where are seen the lion the ass and the dead prophet. The whole of the nearer parts of the work are in shade, the breadths of which are broken into rough and rugged forms; these parts are remarkable for their depth of tone. The sky is as usual very fine; not unfrequently in the works of this painter the sky is in reality the picture.

No. 244. 'The Mussel-gatherer—Time to Go,' F. STONE, A. A sea-side study; a girl who has been gathering mussels until the rising tide has warned her to go. She is therefore stepping out of the water. The face is pretty and intelligent, not too much refined for the character. It is an exquisitely finished work, with more than usual of the artist's vigour mingled with the grace by which he is always distinguished.

No. 245. 'A Willowy Brook,' R. H. WOODMAN. A small picture representing literally what the title imports. It is spirited in manner.

THE MIDDLE ROOM.

No. 247. 'Nelson meditating in the cabin of the Victory previously to the Battle of Trafalgar,' C. LUCY. The figure is at once determinable as Nelson; he is seated in deep thought, looking on the floor, and wearing a full dress uniform.

No. 253. 'Portrait of a Lady,' W. GUSH. There is no more reason why a landscape should not be painted behind a figure, than that the shadowy forms should merely be indicated. The background of this work is carefully wrought, and yet it does not precede the figure. The dress and accessories are highly satisfactory, more so than even the head. It is an effective portrait.

No. 254. 'Morning Effect—Harbledown Park, East Kent,' T. S. COOPER, A. In this picture the prominent object is a large tree, which fills the greater portion of the canvas; there is a group of sheep, but it is secondary. The picture has, of course, considerable merit, but it is inferior to recent works exhibited by the painter.

No. 256. 'Fuentes de Onor—August, 1810,' J. ABSOLON. This is a pendant to another picture already noticed, and describing the state of happiness before the French invasion, and the battle fought at that place. The figures are, as in the other composition, three—a Spanish peasant, his wife, and child, but here all is domestic tranquillity. It is rather hard in execution, but mellow and powerful in colour.

No. 257. 'Summer Time,' H. JUTSUM. The point of the picture is a small stream overhung by trees, and broken in its devious course by stepping stones and other interruptions. On the left the view opens into distance. Wherever foliage occurs, as in the present work, this artist shows his pre-eminence in tree-painting.

No. 258. 'The Old Old Story,' F. STONE, A. In this picture there is more of essential nature and less of ideal refinement than in any antecedent work of the artist. It is not necessary to explain what "the old old story" is about. The picture contains two figures, a young French fisherman, and a

girl in the same station in life; they are standing at the door of a cottage, and he is pouring his professions into her, perhaps, not unwilling ear. Between the two faces there is some difference of expression; he is earnest; we know not what may have been intended, but with all her sweetness of expression, there are hesitation, banter, and archness. The figures are brilliant in colour, palpably substantial, and come well forward from the background.

No. 263. 'The Right Honourable Lady Greenock,' L. W. DESANGES. Portraiture, treated with the simplicity which is the principle of this work, cannot fail of forcible effect. There is nothing to divert the eye from the figure, which is for the most part relieved by a light sky. The figure is graceful, and the features are well painted, but there is a certain hardness in the flesh textures: yet there are not many better works in the exhibition, and there are few portrait-painters of higher excellence.

No. 264. 'Zuyder Zee Botter—Returning to Port,' E. W. COOKE, A. We are at Medemblik on the Zuyder Zee, looking at a fishing craft running in between the piers into the harbour. The water seems unfinished: it has the appearance of objects seen by reflected light: it wants mass, volume, and that roll for which the "gleesome Zuyder Zee" is famous. The jetty and the stones behind it are an example of marvellous patience, and this it is, principally, that gives the appearance of a deficiency of work in the water.

No. 265. 'A Game at Baste Ball,' W. H. KNIGHT. As this seems to be a game of activity as well as address, the point of the picture is action. In execution it is worked up to an enamel surface, and it is rich in colour.

No. 267. 'In Shakespeare's House, Stratford-on-Avon,' H. WALLIS. This is a daring attempt at a picture: the result is, however, the having invested with an interest, independent of the association of the "Swan of Avon," a portion of a rickety old staircase, very ingenious in design. But really the lighted surfaces and the shades are described with singular truth.

No. 270. 'Anne Page,' W. P. FRITH, R.A. She is supposed to be enunciating her famous invitation to Slender. The modern arrangement of the hair proclaims this a portrait. The features are distinguished by infinite brilliancy of colour and sweetness of expression. She wears the famous red spencer, bordered with swansdown—a tradition of Terburg or Maes, we forget which, but neither of these worthies could paint a velvet coat so vividly as this.

No. 271. 'From a Sketch in the Isle of Arran,' Mrs. G. E. HERING. A small picture presenting a fragment of a mountainous country, with an effect of sunset; it is carried out with a sentiment highly poetic; and is altogether very charming.

No. 272. 'The Siesta,' C. LANDSEER, R.A. The picture shows a girl sleeping on a couch; it does not assume to be a work of pretension.

No. 274. 'Castle-building,' F. STONE, A. The architect is a maiden, who has fallen into a pose of profound meditation. In warm, vital, transparent colour, we think this the most life-like face ever exhibited by this painter.

No. 275. 'Glengarriff, Ireland,' G. SHALDERS. A small picture describing a passage of scenery of very attractive character. It is painted in parts with much truth.

No. 278. 'Sheep-gathering in Glen Higichan, Isle of Skye,' R. ANDRELL. The subtleties of animal painting are here entered into with a great display of knowledge,

she must in the pose into which she has cast herself. This picture is much less hard than others recently exhibited by the artist; the features are bright and mellow in colour.

No. 179. 'The Temple of Jupiter in the Island of Ægina,' G. E. HEKING. But little of the temple remains; a few columns and fragmentary remnants; but what little there is, is brought forward with a sentiment profoundly affecting. It is evening, and the nearer sites of the locality lie in shade while the light of the setting sun yet lingers in the sky. The work is full of fine points and is excellent as a whole.

No. 180. 'Columbus when a Boy being instructed in Geography, conceives the Idea of the New World,' S. A. HART, R.A. The idea is taken from Washington Irving's 'Life of Columbus,' and it is realised by two life-sized heads and busts, one, of course, that of a boy, representing Columbus. A map is spread out, on which the attention of both is fixed. The principal head is a fine study, but in deference we may observe that, inasmuch as the subject is interesting, it would have been more attractive as a smaller picture with entire figures. The picture is, however, the best the artist has of late years produced.

No. 186. 'The Lady George Paget,' Hon. H. GRAVES. The lady is presented at half-length and wears a walking dress. The portrait is graceful and unaffected, but we think that it is an error to paint a work of this kind on a Roman canvas or half-primed ground.

No. 187. 'Hulks on the Medway,' C. STANFIELD, R.A. The hulks are the principal objects in the composition, but the eye is drawn from these to other portions of the work, perhaps less important, yet certainly more interesting with respect to colour and execution. The most prominent of these passages is a shred of a landing-place on the left, with an accompaniment of lobsters and fishing gear, abounding in the enchanting textures which we find in these pictures, and nowhere else. Two parties of marines are being rowed off to the hulks, but they are the marines of the old days of round hats and pig-tails. The picture is full of those beauties which characterise the river and harbour views by this accomplished painter.

No. 188. 'The Captured Truant,' T. BROOKS. He is brought into school by his mother who pronounces a voluble charge to the master with respect to chastisement and extra lessons, and while his mother is thus speaking in his favour, he quietly hands out of his pocket, to a companion behind him, a bird's nest. The theme is made out in a manner sufficiently perspicuous; it is lighted with breadth and detailed with scrupulous nicety. The subject, however, is not agreeable; the lesson is by no means good.

No. 189. 'Study of Sheep and Lambs,' C. RICHARDS. A small picture, showing knowledge and taste in this department of animal painting.

No. 191. 'Evening on the Machno—North Wales,' J. DEARLE. This is brilliant and original, but on the right of the picture there is a portion of grey stone or earth so entirely inharmonious, as to vitiate the effect of the whole. The water is clear and full of reflection, the sky is light and deep, and the trees are firm and well defined.

No. 192. 'From "The Rape of the Lock;" Sir Plume demands the Restoration of the Lock,' C. R. LESLIE, R.A. The subject of this work occurs at the commencement of the fourth canto. Belinda has lamented the loss of the twin lock and has engaged

Sir Plume to demand it of the baron. Whatever Johnson may say in justification of the introduction of sylphs and sprites into the poem, it is very certain that their presence upon canvas would be an impertinence, amid a society assembled at Hampton Court for the enjoyment of "Ombre and bohea." Whatever Fuseli and Stothard may have done in their interpretations, the author of the present work defers to the taste of the day. Belinda, immersed in grief, is seated towards the right of the composition with an empty chair before her which we may presume Sir Plume has just vacated. She is the object of all attention; cards are laid aside and tea is forgotten. The baron stands at a window on the left, he holds up the lock in triumph as he replies to the summons of Belinda's champion.

"(Sir Plume, of amber snuff-box justly vain,
And the nice conduct of a clouded cane),
With earnest eyes and round unthinking face,
He first the snuff-box opened, then the case."

The point of the subject is admirably sustained, there is no need of a title; the subject is "The Rape of the Lock," and can be nothing else. The variety of feminine character, the distribution and originality of the figures are eminently ingenious. The apartment is such as might be a drawing-room at Hampton Court; it is not overdone with upholstery. The execution seems to us somewhat more sketchy than we have been accustomed to in the works of this artist, and the picture appears to have been hastily finished; all the darks are chilled over, and are otherwise opaque. The hues are very much broken, and many degrees removed from positive colour; however, in light dispositions and character, it is a production of very high class. The forms and faces are graceful and beautiful; the story is admirably told; and if we object to the work as *weaker* than his earlier works, our objection is merely to the execution: the pure and high feeling of the artist is here as fresh as it was in the vigour of his youth. We doubt indeed if he ever produced a picture better than this in all the loftier essentials of Art.

No. 193. 'The Lord John Russell, M.P.,' F. GRANT, R.A. This will perhaps be esteemed the best masculine portrait that its author has ever produced. The impersonation is too tall for Lord John Russell, but the simple principle on which the portrait is wrought is tenaciously carried out. The subject is presented in plain morning dress; he is standing, and all allusion to office or order is very judiciously omitted. The head is a fine study, it is thoughtful yet animated, but the right hand is the hand of a man of eighty; this we think should be remedied; but the defect is trifling indeed, considering the truly admirable character of the work.

No. 194. 'Beeches in Knowle Park,' J. S. RAVEN. This work is a great error in colour; we have never seen hues so crude in association with forms so like nature.

No. 198. 'The Rev. E. Fearne,' E. KAULBACH. The head is in many respects very satisfactorily painted; it is round, and full of animated expression, but hard in outline.

No. 200. 'The Church of Santa Maria della Salute, at Venice,' D. ROBERTS, R.A. This is the church that is frequently painted with the Dogana, and all the remarkable buildings, which are members of the same agroupment. The spectator is placed in this picture near the church, the Dogana being on the left. These structures are so well known that there is no necessity for any description of them; one of the great merits of the picture is its fidelity of

representation. It is low in tone, but its detail is sufficiently definite; it is also cool in colour, but not cold. Too much we think has been made of the mooring posts, they are too high in colour; if they have been thus forced with a view to subdue the buildings, their effect is prejudicial in another way. The dome of the church looks to be slightly out of perspective; it inclines to the left: the tower of the Dogana has also a similar inclination; such oversights frequently occur in pictures of large surface when necessarily painted near the eye. The picture is undoubtedly a great work; there is no yearning after effect; a more sober, earnest, masterly, topographical relation is rarely to be met with.

No. 202. 'An Interior with Figures,' W. H. KNIGHT. A kind of out-house or scullery composition with figures, judiciously lighted, and skilful in execution.

No. 204. 'Cattle and Landscape,' A. J. STARK. A composition of cows, assisted by a farm building. The animals are very carefully drawn.

No. 205. 'A Portrait,' W. BOXALL, A. It is that of a lady, reminding us of a bygone taste in this department of Art. It is difficult to determine what is to be gained by exaggerating the figure so much.

No. 210. 'Evening Prayer,' F. UNDERHILL. This is a production of superior merit. It contains three figures—those of a mother and two children, brought forward under an effect of lamplight. The work is hung too high to be seen in detail, but in effect it is forcible, and appears to be executed with knowledge and power.

No. 212. 'An Old English Homestead,' R. REDGRAVE, R.A. This subject has not been selected for its romantic or picturesque character. As an association of ordinary material, it contains nothing more than what is seen every day in the country—an approach to the "homestead" flanked by trees, and bordered by pasture on each side. This picture to be estimated, must be examined very closely: it contains in the immediate foreground a patch of weeds and herbage, emulating in curious execution the most minute and accurate details of this kind that have ever been accomplished; but at the distance from the eye at which all this is lost, it is felt that the verdure of the picture is somewhat crude.

No. 213. 'Early Guile,' R. CROZIER. A group of children and their nurse-maid are here seen setting a bird-trap. The group is well drawn, but it lacks spirit. The figures are deficient in that solidity which would detach them from the background.

No. 214. 'An Incident in the Life of Mr. Richard Hooker,' C. COMPTON. A subject from the life of meek and gentle Hooker—and very characteristic. He is not reading Horace while tending his sheep, nor rocking the cradle with one hand, and writing Latin verses with the other—but something very near it. He is visited by his pupils, Sandys and Cranmer, who are driven from the house by the virago, Mrs. Hooker, summoning her husband to rock the cradle. The work is slightly hard in its outline, and opaque in its shades; but it has been wrought throughout with the utmost care.

No. 215. 'A River Side in March,' J. PEEL. Few things in nature are more difficult to paint than trees without foliage, how difficult soever it may be to represent them in their verdure. In this work a group of trees is described in the midst of winter or early spring. Trees thus introduced are not an attractive feature in a landscape, but the same nicety with which they are drawn gives value to every other part of the picture.

No. 216. 'The Pet of the Common,' J. C. HORSLEY. This "pet" is a young donkey, which a boy, discharging the important duties of village letter-carrier, is bearing in his arms, much to the astonishment of the mother, which brays forth her discontent as she trots up to insist on the disengagement of her foal from the arms of the boy. The animals are well-drawn, and the whole creditably executed, yet the subject is scarcely worthy of the painter of many fine works.

No. 217. 'The Friends,' C. W. COPE, R.A. These friends are a youth and a child, principally heads, the former amusing the latter with the prints in Robinson Crusoe. The features are animated and intelligent. The work is beautifully painted; but in this case also the theme is too humble. Mr. Cope can grapple with themes far loftier.

No. 218. 'Charles Mackay, Esq., Theatre Royal, Edinburgh, as Baillie Nicol Jarvie,' D. MACNEE. The features are dry, but expressive of shrewdness and penetration. Although the impersonation would be, as a portrait, eccentric, yet it does not realise the famous baillie.

No. 221. 'The Jew Rabbi,' W. LONG. This head is far removed from the eye, but it is remarkable in character, and, as well as can be seen, painted with solidity and firmness.

No. 226. 'A Stream in Arran,' J. MIDDLETON. The stony and broken foreground of this little picture is an incomparable passage of substantial reality. It represents the bed of a rivulet almost dry, which, with the bank, abounds with minute incident. The whole is beautiful in execution, and most agreeable in colour.

No. 227. 'A Study,' A. EGG, A. A small half-length figure, costumed as of the time of Elizabeth: indeed the features bear a resemblance to that queen in her youth. The head is a very careful study; on the features there rests a shade of sadness.

No. 228. 'Near Windsor,' J. STARK. A roadside fragment, showing principally a house and a group of trees, the view opening to distance on the left. The trees are fresh in colour, and bear as vividly the impress of nature as anything we have ever seen by the artist.

No. 230. 'A Calm up the River,' E. C. WILLIAMS. A bright and agreeable picture, although it contains so little; the subject being principally a view of the Thames somewhere high up, where the banks are very low. It has much sweetness of colour, and is painted with a full breadth of daylight.

No. 233. 'Time of the Persecution of the Christian Reformers in Paris,' J. C. HOOK, A. The period of the supposed incident constituting the subject of this picture is the year 1559, when the papists assembled in the streets, and sang canticles before the images of the Virgin. A Huguenot family passing on an occasion of the celebration of such devotional exercises, is outraged by armed men and insulted by the monks. The principal figure of the Huguenot party carries a bible under his arm, and such is the violence of the soldiers and the monks that his wife and child are hurrying him in alarm from the spot. The incident is set forth with great perspicuity; nothing can be more clear than the circumstances and the animus of the story. The picture is admirably painted, and cannot fail to sustain the high repute the artist has acquired.

No. 234. 'The Disobedient Prophet,' J. LINNELL. The proposed subject is from the first book of Kings, chapter the thirteenth, "And he went and found his carcass cast in the way, and the ass and the lion standing

by the carcass. The lion had not eaten the carcass nor torn the ass;" such we say is the proposed subject, but it is realised of course as a landscape. It is a large picture and its component parts are few and massive, such as might be suggested by fragments in almost all of the neighbouring countries. In proportion to its dimensions it does not contain the amount of finish which gives value to smaller pictures by the same artist. The principal component is a high bank, from the summit of which rises a group of pine trees, and at the foot of the bank the composition is traversed by a broken road where are seen the lion the ass and the dead prophet. The whole of the nearer parts of the work are in shade, the breadths of which are broken into rough and rugged forms; these parts are remarkable for their depth of tone. The sky is as usual very fine; not unfrequently in the works of this painter the sky is in reality the picture.

No. 244. 'The Mussel-gatherer—Time to Go,' F. STONE, A. A sea-side study; a girl who has been gathering mussels until the rising tide has warned her to go. She is therefore stepping out of the water. The face is pretty and intelligent, not too much refined for the character. It is an exquisitely finished work, with more than usual of the artist's vigour mingled with the grace by which he is always distinguished.

No. 245. 'A Willowy Brook,' R. H. WOODMAN. A small picture representing literally what the title imports. It is spirited in manner.

THE MIDDLE ROOM.

No. 247. 'Nelson meditating in the cabin of the Victory previously to the Battle of Trafalgar,' C. LUCY. The figure is at once determinable as Nelson; he is seated in deep thought, looking on the floor, and wearing a full dress uniform.

No. 253. 'Portrait of a Lady,' W. GUSH. There is no more reason why a landscape should not be painted behind a figure, than that the shadowy forms should merely be indicated. The background of this work is carefully wrought, and yet it does not precede the figure. The dress and accessories are highly satisfactory, more so than even the head. It is an effective portrait.

No. 254. 'Morning Effect—Harbledown Park, East Kent,' T. S. COOPER, A. In this picture the prominent object is a large tree, which fills the greater portion of the canvas; there is a group of sheep, but it is secondary. The picture has, of course, considerable merit, but it is inferior to recent works exhibited by the painter.

No. 256. 'Fuentes de Onor—August, 1810,' J. ABSOLON. This is a pendant to another picture already noticed, and describing the state of happiness before the French invasion, and the battle fought at that place. The figures are, as in the other composition, three—a Spanish peasant, his wife, and child, but here all is domestic tranquillity. It is rather hard in execution, but mellow and powerful in colour.

No. 257. 'Summer Time,' H. JUTSUM. The point of the picture is a small stream overhung by trees, and broken in its devious course by stepping stones and other interruptions. On the left the view opens into distance. Wherever foliage occurs, as in the present work, this artist shows his pre-eminence in tree-painting.

No. 258. 'The Old Old Story,' F. STONE, A. In this picture there is more of essential nature and less of ideal refinement than in any antecedent work of the artist. It is not necessary to explain what "the old old story" is about. The picture contains two figures, a young French fisherman, and a

girl in the same station in life; they are standing at the door of a cottage, and he is pouring his professions into her, perhaps, not unwilling ear. Between the two faces there is some difference of expression; he is earnest; we know not what may have been intended, but with all her sweetness of expression, there are hesitation, banter, and archness. The figures are brilliant in colour, palpably substantial, and come well forward from the background.

No. 263. 'The Right Honourable Lady Greenock,' L. W. DESANGES. Portraiture, treated with the simplicity which is the principle of this work, cannot fail of forcible effect. There is nothing to divert the eye from the figure, which is for the most part relieved by a light sky. The figure is graceful, and the features are well painted, but there is a certain hardness in the flesh textures: yet there are not many better works in the exhibition, and there are few portrait-painters of higher excellence.

No. 264. 'Zuyder Zee Botter—Returning to Port,' E. W. COOKE, A. We are at Medemblik on the Zuyder Zee, looking at a fishing craft running in between the piers into the harbour. The water seems unfinished: it has the appearance of objects seen by reflected light: it wants mass, volume, and that roll for which the "gleesome Zuyder Zee" is famous. The jetty and the stones behind it are an example of marvellous patience, and this it is, principally, that gives the appearance of a deficiency of work in the water.

No. 265. 'A Game at Baste Ball,' W. H. KNIGHT. As this seems to be a game of activity as well as address, the point of the picture is action. In execution it is worked up to an enamel surface, and it is rich in colour.

No. 267. 'In Shakespeare's House, Stratford-on-Avon,' H. WALLIS. This is a daring attempt at a picture: the result is, however, the having invested with an interest, independent of the association of the "Swan of Avon," a portion of a rickety old staircase, very ingenious in design. But really the lighted surfaces and the shades are described with singular truth.

No. 270. 'Anne Page,' W. P. FRITH, R.A. She is supposed to be enunciating her famous invitation to Slender. The modern arrangement of the hair proclaims this a portrait. The features are distinguished by infinite brilliancy of colour and sweetness of expression. She wears the famous red spencer, bordered with swansdown—a tradition of Terburg or Maes, we forget which, but neither of these worthies could paint a velvet coat so vividly as this.

No. 271. 'From a Sketch in the Isle of Arran,' Mrs. G. E. HERING. A small picture presenting a fragment of a mountainous country, with an effect of sunset; it is carried out with a sentiment highly poetic; and is altogether very charming.

No. 272. 'The Siesta,' C. LANDSEER, R.A. The picture shows a girl sleeping on a couch; it does not assume to be a work of pretension.

No. 274. 'Castle-building,' F. STONE, A. The architect is a maiden, who has fallen into a pose of profound meditation. In warm, vital, transparent colour, we think this the most life-like face ever exhibited by this painter.

No. 275. 'Glengarriff, Ireland,' G. SHALDERS. A small picture describing a passage of scenery of very attractive character. It is painted in parts with much truth.

No. 278. 'Sheep-gathering in Glen Higichan, Isle of Skye,' R. ANSDALL. The subtleties of animal painting are here entered into with a great display of knowledge,

and power to render that knowledge available. The subject is detailed on a large canvas, and the wild features of the landscape coincide with the character of the living element of the composition. The black-faced sheep, with their large horns curling down their faces, are the veritable active mountaineers of the highlands, and the intelligent collie is attentively considering the distant signal made by his master. The picture is not perhaps so attractive as other productions by the same hand, but in fidelity of narrative it is second to no work of modern times.

No. 281. 'Looking towards Littlehampton from Arundel Park,' P. W. ELEN. In this picture space is very successfully expressed. The subject is interesting but the work is hung too high for inspection.

No. 283. 'Adela, Daughter of George Edward Seymour, Esq.,' J. SANT. A production of exquisite sweetness; the little figure is circumstanced in a composition of shrubs, trees, and foliage. The head is one of the most charming essays we have ever seen; the purity of expression in the face is an enviable achievement, and altogether the composition is in admirable taste.

No. 286. 'Harvesting near Derwentwater, Cumberland,' W. F. WITHERINGTON, R.A. Of the open landscape subjects of this artist this picture is one of the best. The harvest field occupies the immediate foreground, and in this part of the composition everything is worked out with singular nicety of touch.

No. 287. 'The Plough,' H. LE JEUNE. The manner in which this artist paints children is unique. The plough is a forked branch of a tree, which is held by one little fellow as ploughman, while two other children, a boy and girl, draw it along as horses. In the features of these children there is a refined and elevated sentiment, which is by no means of the every-day world. Their amusement is that of children, as they are ever before us, and their dress is humble, but there is yet a tone in them which separates them from their play. The picture in colour and mechanical feeling is most felicitous.

No. 288. 'Mortham Tower,' W. J. BLACKLOCK. The subject is principally a ruin rising among and backed by trees. In breadth, solidity, and real power, this is perhaps the best picture the artist has produced. The subject is presented under an effect of sunset, but this is certainly not made to tell sufficiently.

No. 289. 'A Rustic Figure,' C. STEEDMAN. It is small, that of a man leaning over a stile; its merit is in its colour.

No. 295. 'John F. Lewis, Esq.,' the property of the Royal Scottish Academy, Sir J. WATSON GORDON, R.A. This is one of the finest heads we have seen of late years; it is striking as qualified with movement, language, and intelligence. The resemblance is at once determinable, but it conveys an idea of a person larger than the reality.

No. 296. 'Lewis Cubitt, Esq.,' W. BOXALL, A. The figure, which is seated, is, notwithstanding much merit otherwise, very low in tone.

No. 302. 'The Passing Cloud,' T. CRESWICK, R.A. The most important object in this composition is an old wooden windmill, situated on a knoll in the nearest site. A road passes the mill, and it is yet wet with a recent or yet falling shower of rain; this description is given with impressive force and perspicuity. Below the eminence on the other side flows a river, which escapes the eye in the distance, and looking into the field of view, a beautifully diver-

sified country lies spread before us. This artist is great in foregrounds, and these he very frequently paints in a very low key like that of the present picture, which is everywhere broken by markings and tufts of herbage. It appears to us that the perspective of the distance is faulty; the river looks as if it were flowing upon a plane more elevated than the country immediately beyond it. Whether it be so or not in reality, it should not look so. The sky, with its drifting clouds and play of light, and the flitting gleams cast upon the ground, at once penetrates the mind with its impressive truth. The subject is scarcely however sufficiently important for so large a canvas, and although instances of the kind do occur, it is not usual to see a windmill so near a river, where water power is available.

No. 303. 'A Corner of the Studio,' J. D. WINGFIELD. A fragment of a classic interior well known to a large section of painters and Art-students. The sacred dust of the arena on the shoulders of the Townleyan Venus has scarcely been disturbed for ten years, and surely Cupid, in that valuable drab Spanish beaver must be doubly dear to his Psyche. The model is set in gay silk attire, a brilliant spot in that wilderness of dark antique mould. It is a production of very much excellence.

No. 306. 'Master James Henthorn Todd,' D. Y. BLAKISTON. A very spirited composition of a little boy and his hobby-horse. The face is natural and animated, and the whole is bold and original.

No. 311. 'Imogen,' J. L. SOLOMON. This is a head and bust like a portrait, yet justified with a high degree of pictorial character. It is a graceful conception.

No. 312. 'Pussy's Toilette—Children of Lord and Lady Bolton,' L. W. DESANGES. A little boy and girl are here seen amusing themselves by dressing a kitten. The heads are full of reality and life, and the features are arch and playful.

No. 313. 'The Fisherman's Haunt,' F. R. LEE, R.A. The subject in composition is very much like those generally chosen by this painter: a stream, with rocks and trees. The point of interest here is the water, which is much more successful than any similar passage that the artist has of late produced, having eminently the properties of fluidity, depth, and lustre. The trees and extempore forms in the other passages of the work are, perhaps, less felicitous.

No. 314. 'First Class—the Meeting,' A. SOLOMON. The subject is an adventure in a railway carriage; there are three figures: one, an elderly gentleman in the right hand corner, is asleep, while between the other two, a youth and a maiden, there seems to have arisen a *tendresse*. As a picture, it is executed with great knowledge and power, but it is, we think, to be regretted that so much facility should be lavished on so bald—or vulgar—a subject.

No. 315. 'View of the "Pic du Midi d'Ossau," in the Pyrenees,' C. STANFIELD, R.A. This is a large upright picture, presenting a view of the lofty granite peak enveloped in snow. It is winter, and the lower and practicable parts of the scene are still covered with snow, and higher up, above the upper plateau, the masses are veiled in clouds. The remoter portions of the composition are contrasted with a very solid section of foreground overhanging the road, and here a troop of brigands have posted themselves to watch the approach of travellers. The work is by no means so interesting as the marine pictures of the artist, although it is an imposing subject, carried out with appropriate feeling.

No. 325. 'Riposo Italiano,' J. SEVERN. An Italian peasant family resting by the roadside. There is evidence of experience throughout the work, but it wants spirit, freshness, and effect.

No. 326. 'The Midwood Shade,' R. REDGRAVE, R.A. The subject is found in Thomson's Summer:

"let me haste into the mid wood shade,
Where scarce a sunbeam wanders through the gloom;
And on the dark green grass beside the brink
Of haunted stream, that by the roots of oak
Rolls o'er the rocky channel, lie at large."

But the poetry is illustrative: the terms of the verse are not realised in the picture; there is no streamlet, nor is the place a solitude of the kind described. It is a passage of sylvan nature, with all the appearance of having been painted on the spot, but it does not consist so much of foliage masses as of trunks of trees, upright, and of every variety of bulk. There is no disposition to picturesque management, but as the passage was found so it has been transferred to canvas, and it has the great merit of being strictly faithful to nature.

No. 328. 'An Autumn Evening on the Conway,' H. B. WILLIS. From occupying the breadth of the canvas at the base, the river winds into the picture until, in the distance, its course is only traceable by the divisions of the hills. On the left of the base of the composition the stone is very rich in colour, and all the minor objective is made out with a feeling strongly solicitous of detail. The subject has been selected with good taste, and the bright sunny aspect under which it is presented is amply sustained throughout.

No. 330. 'Chastity,' W. E. FROST, A.

"So dear to Heaven is saintly chastity,
That when a soul is found sincerely so,
A thousand liveried angels lackey her,
Driving far off each thing of sin and guilt;
And in close dream and solemn vision,
Tell her of things that no gross ear can hear,
Till oft converse with heavenly habitants
Begin to cast a beam on the outward shape,
The unpolluted temple of the mind;
And turns it by degrees to the soul's essence,
Till all be made immortal."

This passage from Milton's "Comus" is the source of the composition, the centre point of which is, of course, an impersonation of Chastity. She is attired in a white robe and attended by a company of ministering spirits, the interpretation of the text being followed very literally. Allegory is the least grateful of all the classes of subject open to the painter. In this essay the artist has dealt successfully with one of the greatest difficulties allegory presents; he has entirely shaken off the bondage of the natural, and his invocation of the spiritual has not been unheard. The figures being very nearly all alike in character and appointments, and being painted up to the same palpability of form, it is difficult for the spectator to convince himself that the principal figure is not conscious of the presence of the others, but as we know that the spirit of Banquo appeared to Macbeth alone, that Minerva appeared to Achilles alone—

"Οὐκ ἐκασμῶν, οὐδ' ἄλλων οὐτις ἐφατο."—

we may suppose Chastity to be going through the world, sensible of support, without seeing the beings by whom she is surrounded. Thorns are in her path and on each side sin and guilt are retiring from her presence. The heads are all painted with impressive sweetness, and their features are beaming with benevolence and all the most exalted sentiments. It is one of the most difficult propositions in Art to transpose allegory into tolerable poetry. In his reading of the subject this admirable artist has accomplished a great success.

No. 336. 'The Noble Substitute,' T. P. HALL. It is difficult to understand how the picture and the title accord. There are two figures, apparently in a cell, a lady gaily dressed, and a male figure, apparently much out of drawing.

No. 339. 'A Portrait,' W. BOXALL, A. It is that of a lady, perfectly unaffected, and the best picture which its author exhibits.

No. 340. 'The Holy Family,' A. ROBERTS. The composition is suggested by passages in the second chapter of St. Luke, and the intention of the picture being to show the Saviour, while yet a youth, in the household of Joseph and Mary, with allusions to the Redemption. The composition and manner of the work are not satisfactory.

No. 344. 'The Children in the Wood,' J. SANT.

"The wood is thick with melody—the way
Leads to delight where'er their pathway goes;
And through the golden hours of autumn's day
A new enchantment every footprint shows."

The bold, and, we may say, original style of this work, disposes of difficulties which we see in other productions approached with a timidity that ensures failure. It is an upright composition, in which the two little figures are seen in a forest, bewildered amid the rude luxuriance of uncultivated nature. The little boy, with tears in his own eyes, encourages his sister, who is weeping. The feeling is strong upon the children that they are lost, and we are penetrated with the same conviction. The composition is very highly worked up with ferns, leaves, and a variety of material, but yet withal the two figures are amply sustained as the centre of interest. In colour and mechanical manner the work is powerful and masterly.

No. 345. 'The Rev. Geo. Lock, M.A., Rector of Lee, Kent,' J. P. KNIGHT. This head is painted upon the best principles. It is very forcible, and the eye is challenged by the vital expression of the features.

No. 347. 'A Foreground Study on Fawke Common, near Sevenoaks,' E. T. COLEMAN. This is generally cold in hue, but it seems to have been assiduously worked from nature. The sky is unworthy of the other parts.

No. 348. 'Red Deer—a Sketch,' H. C. TERRY. This is a small picture, but it is of sterling quality; the animals are a buck and two does, carefully painted, and circumstanced in a piece of landscape very sweetly coloured.

No. 352. 'The Song of the Troubadours—Bertrand de Born, Lord of the Castle of Haute-Fort, in Provence, the Warrior Poet of the Twelfth Century,' P. F. POOLE, A. This is a long way to travel for a subject; the interest of the work must centre entirely in its sentiment and effect. The party consists of half a dozen figures, and we are introduced to them in a calm moonlight evening, to listen to the *roman* of the warrior poet, who sings to the accompaniment of a gittern, or lute. The company consists of about half feminine and half masculine impersonations, and their costume is generally simple drapery, not intended in anywise to impress. There is but little relation between the figures, which we presume is intentional, in order to convey the idea of being absorbed by the lay. The scene in which these figures is presented is consonant with the feeling of the figures. We find them on the rampart of a castle on the sea-shore, the principal figure strongly opposed to the stream of moonlight which falls upon the sea. It is but the strain of the troubadour that rescues these figures from the supposition of their being forms either petrified, or under the durance of some expiatory

enchantment. We doubt not the artist has succeeded in realising what he has proposed to himself. There is great power, we had almost said fortitude, in the picture; it is unquestionably a production of genius, to affect the mind as it does; yet it does not show drawing and skilful manipulation. We joined the shadowy company with a shudder, and not without relief we bade them farewell.

No. 357. 'The Holy Family,' G. A. STOREY. The subject is idealised from the fifty-third chapter of Isaiah; there appear to be ingenious allusions to the life of the Saviour, but the picture is placed too high for examination.

No. 358. 'W. L. Slater, Esq.,' F. R. SAY. A portrait of a gentleman, rather retiring in effect, but there are peculiarities which may determine it a strong resemblance.

No. 359. 'Venus and Adonis,' W. D. KENNEDY. Not one of the most popular subjects, but rendered interesting by magnificent colour, and by extraordinary address in the use of the brush. We observe in the works of this artist his tendency to strain his figures into impossible poses for the sake of beautiful lines; one of the female figures here is thus dislocated. Venus has descended to earth, and having brought the clouds with her, they are judiciously employed in the composition, linking the parts together in a manner to lead the eye through the maze by the most ingenious arrangement. The nymphs might have been disposed with less voluptuous abandon; the story would not have been injured by this; the address of Venus herself to Adonis had been quite enough. It is difficult to fancy people sleeping comfortably with so much damp cold vapour floating about. The colour, the manner, the execution of this picture is intensely exciting; it seems to stir up rapid thinking, and prompt to rapid action; the movement amounts to velocity, and the tranquillity is fatigue and satiety. The infinitely sweet chromatic passages do not entirely absorb the eye; there is a story, or, rather, various stories, and they are declaimed from every part of the canvas. This artist must have been the master of Boucher—he is a better man than the father of twenty Watteaus.

No. 360. 'Dandie Dinmont, the favourite old Skye Terrier of her Majesty the Queen,' Sir E. LANDSEER, R.A. The dog is on a bank, where he has found a hedgehog; he contemplates the creature as if he knew something of his natural history, and determines not to molest him. Never was the coat of a dog painted with such masterly power.

No. 361. 'Second Class—the Parting,' A. SOLOMON. This is a pendant to a picture by the same artist already noticed, called 'The Meeting'; but it is superior to the latter in everything. A widow is accompanying her child, a sailor boy, to Portsmouth or Southampton, whither he is proceeding by railway to join his ship, bound on a long voyage. The characters are well drawn, and the story is pointedly told.

No. 362. 'The Chequered Shade,' F. R. LEE, R.A., and T. S. COOPER, A. The picture represents an avenue—a class of subject which the former of these artists paints so successfully. A flock of sheep is distributed within the shade of the trees, which are pierced by the sunlight, an incident described with an imitative truth, perfectly illusive.

No. 363. 'Mrs. Maberly,' J. HANWOOD. The lady is seated; she is attired in a very rich lace dress, to paint which the artist has been at great pains. The days of full dress portraits are passing away. The prevalent taste is in favour of simple everyday imper-

sonations, advantages denied to portraits costumed in the habit of ceremony.

No. 364. 'Reflection,' J. NOBLE. A small head and bust presented in profile—those of a lady reading a letter; it is a study of much merit.

No. 365. 'The Garden Walk,' J. W. MONTAGNE. A small arbour-like composition of lilac and laburnum, wrought apparently from nature.

No. 369. 'Sunset after a Storm,' E. NIEMANN. A composition powerfully imaginative—the lower section showing a rugged and wild country, the aspect of which contributes amply to the proposed theme; while above, the dense and voluminous clouds have obscured the upper regions of the sky, the two darks being divided by the light of the setting sun, which has great force as the accent of the picture.

No. 375. 'Cromwell on the Night after the Battle of Naseby, perusing the private letters and papers of the King which were taken at that Battle,' R. NORBURY. Cromwell is here seen reading by lamplight, but the picture is hung so high that beyond this nothing is visible, although it seems to be a work of some merit.

No. 376. 'Love me, love my Dog,' C. BAXTER. A portrait of a child with a small black spaniel. The head of the boy is admirably drawn and exquisitely painted; it is a gem of its class.

No. 377. 'The Awakening Conscience,' W. H. HUNT. This picture is presumed to embody the sentiment of two scriptural texts; the former from Ecclesiastes, chap. xiv, verse 18,—“As of the green leaves on a thick tree some fall and some grow, so is the generation of flesh and blood;” and the latter from Isaiah—“Strengthen ye the feeble hands, and confirm ye the tottering knees; say ye to the faint-hearted be ye strong: fear ye not, behold your God.” Without a title, the purport of this work could not be guessed at; with a title the subject may be recognised by courtesy; yet what light soever the title may throw upon the picture, it is entirely extinguished by the scriptural quotations. But let us describe the composition: there are two figures, a young man wearing the ordinary loose morning dress of the present day, his manner and appointments are those of a youth about town. The other is a female figure who stands turned to the spectator, while her companion leans back in an easy chair, touching a piano, and singing “Oft in the still night.” The expression of her features, which is intended to be accompanied by a shudder, is that of horror, although it might equally describe a paroxysm of fear, or an orgasm of rage. The points of reflection are placed so low on the eyes as to give a supernatural, or even death-like, appearance to them; but whatever indeterminate effect this may have, it is very certain that it is an expression declaring reason for the time unseated. Now, the awakening of the conscience is profound and progressive, and any description of this should address the intelligence to a deep-lying inward source, by the contemplation of calm but intense expression. The piano, the furniture, the dress of the figures, everything is made out with the most studious exactitude; but independent of many considerations into which we cannot enter, we humbly submit that the labour on such a version of the subject is thrown away. It may be considered a bold and original style of treatment, to secularise a scriptural text, but it is not originality: it bears the same relation to originality that bad taste does to cultivation and refinement. To deny this painter genius,

and, what is sometimes better—thought, would be unjust: but the eccentricities or the errors of genius are more startling than those of persons of average powers.

No. 379. 'Richard de Clare, Earl of Pembroke, surnamed Strongbow (sometimes also called Earl of Chepstow or of Strigul), receives the hand of the Princess Eva from her father, Dermot Mac Murrough, King of Leinster, in fulfilment of his compact with that lord, and with promise of succession to his throne,' D. MACLISE, R.A. Before we enter upon a description of this truly great work, it may be necessary to inform those who may not chance to see it, that we are speaking of a picture composed of numerous small life-sized figures, and of such magnitude as nearly to cover the wall of the room in which it hangs. This marriage was solemnised on the field of battle after the siege and destruction of the city of Waterford, amid the horrors of war, and even while yet the dead lay around uninterred. "The famous Strongbow did not celebrate his particular wedding day, but the indissoluble knot of the Irish allegiance to the English sovereignty; with the same ring which circled his wife's finger, affiancing that island to this our country." The date of the event was the vigil of St. Bartholomew, August 23rd, in the year 1171, in the reign of Henry II., and, according to the catalogue, the picture describes "the celebration of the marriage beneath the ruined porch of the church of the period and its round tower, the triumph of the invading Norman knights, the submission of the Irish chieftains, the mourning over the fallen, and the burial of the dead." In the centre agroupment is seen Strongbow in his full battle equipment, holding in his iron guarded hand the hand of Eva. Beyond them, and filling the space between them, is the priest, who seems in the act of asking the blessing. Immediately behind Eva is her father Dermot, wearing his crown and royal robes, and on the same side a company of bride's-maids, by one of whom the train of Eva is sustained; further in the rear of these there is a troop of knights, followers of Strongbow, among whom are Maurice Fitzgerald, Robert Fitzstephen, and others of the party of Strongbow, and auxiliaries of Mac Murrough; and on the same side and nearer the base of the picture, are the Irish commanders and soldiers, a portion of the garrison of Waterford, laying down their arms, in token of submission. On the left, and behind Strongbow, are officers and soldiers of his army. In the same part of the composition, and behind these, is a party engaged in the interment of the dead. The base of the picture is strewn with the dead, with whom are mingled the living, wildly lamenting those who are slain. The background is an eminence on which rise the walls of Waterford, whence are removed the dead by throngs of the inhabitants, who are also busied in committing the bodies to earth. In order to account for the solemnisation of this marriage under such circumstances, it should have been stated in the catalogue that it was a necessity. Strongbow was wedded to his wife in his battle panoply and sword in hand, because the news had arrived that Dublin was in full revolt. How much soever he might have loved Eva, his union with her was a political marriage, and it was hastily celebrated upon the field of battle before he hastened to Dublin. The impersonation of Eva will strike the observer at once as being extremely like Ophelia in the "Vernon" picture from Hamlet; the head is the same; the short and rather plump figure is the same; and the retiring air is the same. Eva

by historians is called "beautiful;" the Eva before us is only comely—she is not beautiful. Among the bridesmaids there is also very little of delicate feminine expression. We regret to find in a picture of such transcendent excellence so much that is chronologically wrong. Strongbow wears a helmet with a *mentonniere*, an addition which was not made, perhaps, until the reign of Henry IV. His equipment, moreover, is a very rich suit of mixed armour, plate and chain, rather at the earliest of the time of Edward I., than of the reign of Henry II. The beautiful solerets which he wears are superior to anything we know of in the reign of Richard II.; and all the head-pieces, although many of them have the nasal (that piece of metal which slipped down in front of the face), are of a manufacture anterior to the date of the story. From these, however, and such licenses, we pass to speak briefly of personal characteristics. Throughout the whole of the work there is intense and penetrating expression; calm and tranquil self-possession on the part of Strongbow; and on that of Eva, modesty and diffidence. Dermot Mac Murrough is excited by the news of the insurrection. There are seen the conquered but unsubdued Irish warriors laying down their arms in sorrow and in hate, and here are wives and mothers lamenting the fate of their husbands and children. There is little rejoicing, it is all wailing and grief; on the left the interment of the dead is proceeding at the same time that the marriage blessing is being pronounced. Among the dead and the mourning there is a fine figure, that of a harper, who, like all around him, is oppressed with woe. The composition is divided into two parts, that is, as to its effect. About the upper part, which is all light, there is a dreamy and visionary appearance, which disunites it from the more material action which is proceeding below; the upper section, moreover, comes too forward, and has the effect of oppressing the lower part. However, in all the best qualities of Art, it is one of the best productions of the modern schools; in redundancy of imagination it is equalled by few, and surpassed by none. We doubt if there be any artist of modern times who has produced a work so truly great; the fame of the accomplished artist, always high, will now be higher; he may hereafter take his place among the mighty Art-masters of all times. As no man can paint many such works in a lifetime, it is to be hoped that it will have a place in the new Houses of Parliament. If the picture has not been commissioned (for we know nothing of its origin or destinies), it is rather the duty of government to secure a work which is really valuable, and one which is so well suited for a national property, than to commission others which may be of uncertain excellence.

No. 381. 'The late Duke of Wellington,' H. WEIGALL, Jun. The Duke is represented here in plain evening dress. It is a full-length portrait, and the last, we think, for which he sat, or rather stood, for he is standing, and in the attitude he usually assumed when standing. It will be recognised as very like the Duke in the latter years of his life.

No. 387. 'Vice-Admiral Sir Charles Napier, K.C.B., Commander of the Baltic Fleet,' T. M. JOY. This is a half-length figure, and of course in uniform. The resemblance is very striking. As in all the productions of this excellent artist, the copy is almost as full of life as the original.

No. 388. 'Devotion,' W. WATERHOUSE. A figure of an Italian peasant woman kneeling as if in prayer before a shrine;

the proposition of the title is sufficiently made out.

No. 389. 'Boy and Parrot,' J. H. S. MANN. Like a portrait; the face is brilliant in colour; the little fellow has some fruit, to a part of which he is fearful the parrot means to help himself. It is a production of much talent.

No. 391. 'Lalla Rookh,' G. ROLT. A study of a costumed female figure, the head of which is not painted with the substance and expression which usually distinguish the works of the artist.

No. 392. 'Buckhurst Park,' J. STARK. The subject is a sylvan glade, the foliage of which is painted with a greater degree of spirit and freshness than anything we have recently seen exhibited under this name. The trees keep their places, and the perspective is so well cared for, as exactly to define the distances as the eye is led through the openings.

No. 393. 'A Spanish Lady,' J. H. S. MANN. A small study, everywhere very minutely wrought; the face especially is remarkable for its sweetness of colour.

No. 394. 'French Luger running into Calais,' E. W. COOKE, A. The locality is at once recognisable; the pier and the more important buildings are those of Calais, and like those of no other place. The water of this picture has the finish which that of the other picture representing the entrance to Medemblik has not; it has volume and form. The lugger is full of objective, all of which is drawn with singular exactitude.

No. 395. 'Mrs. James Jamieson,' D. MACNEE. A life sized portrait, in which the lady is seen standing at full length. The white satin dress in this work is painted with such a happy imitation of the reality as to take precedence of every other point in the picture.

No. 396. 'Running for Port—Storm coming on,' E. NIEMANN. A dark composition, but hung so high that its detail and manner cannot be seen. It appears, however, to be only an essay in effect, and as such it is very forcible.

No. 398. 'Viscount Combermere, G.C.B., &c. &c. &c.,' J. G. MIDDLETON. A half-length portrait, the subject wearing the uniform of the Life Guards. It is successful in resemblance.

No. 399. 'Mrs. Willott,' S. HOWELL. We know not whether to say that this artist is fortunate or otherwise to have this production hung in a place so favourable. It has no commendable quality.

No. 400. 'Boys Bathing, and frightened by a Gipsy,' A. LUDOVICI. Although there are execution and drawing in this picture, yet some courage was necessary to paint such a subject, the point of which would be lost without a title. It is simply rendered by a number of boys, who not having had time to dress after bathing, are scrambling in all haste over a fence. It is bold in manner, and shows mature knowledge of the true principles of Art.

No. 401. 'Mrs. Howard Vyse,' F. GRANT, R.A. This is a cabinet portrait, in which the lady is presented seated. The features are vivid in colour, and the feeling of the whole is unaffected, but the right side of the face seems slightly out of drawing.

No. 403. 'The last Sleep of Argyle before his Execution in 1685. The second of a series of eight pictures to be painted for the "Commons" corridor by order of the Royal Commission,' E. M. WARD, A. In order that this work be fully understood, it may be well to transcribe the passage which constitutes the subject. "So effectually had religion, faith, and hope, co-operating with natural courage and

equanimity, composed his spirits, that on the very day on which he was to die he dined with appetite, conversed with gaiety at table, and after his last meal, lay down, as he was wont, to take a short slumber, in order that his body and mind might be in full vigour when he should mount the scaffold. At this time one of the lords of the council who had probably been bred a presbyterian, and had been seduced by interest to join in oppressing the church of which he had once been a member, came to the castle with a message to his brethren, and demanded admittance to the Earl. It was answered that the Earl was asleep. The privy councillor thought that this was a subterfuge, and insisted on entering. The door of the cell was softly opened, and there lay Argyle on the bed, sleeping, in his irons, the placid sleep of infancy. The conscience of the renegade smote him." This picture, a work of rare excellence, will be understood to be, from its destination, of large size. It contains but three figures, that of the Earl of Argyle, the turnkey, and the visitor. The purpose of the artist is to impress the mind, on the one hand, with the perfect tranquillity of Argyle on the eve of execution, and, on the other, to show the guilty perturbation of his corrupt visitor; and in this the success of the work is most perfect. Argyle is habited in black and sleeps on a rude couch, having near his head a bible, a watch, and other incidental objects assisting the narrative. The privy councillor, who wears a red cloak, stands contemplating the sleeper near the door of the cell, where is also the jailor. It might be supposed that the light in such a composition must necessarily be very low, but it is not so; the head of Argyle, and the pillow on which it rests, are powerfully lighted from a grating on the left of the composition. Here the accent of the composition very properly falls, the remainder being broken in lower gradations. The perfect repose of the sleeper is impressed at once on the mind, a subtle contrast to the inward emotion of the visitor, who again is opposed to the uncouth and mechanical turnkey. In another apartment appears the scantily furnished table at which Argyle has dined; this part of the composition is scarcely sufficiently retiring. As it hangs, the picture is in a favourable light compared to that under which it is intended to be placed. In the Houses of Parliament, as we know, nearly all the lights being side and cross lights are execrable; we therefore fear very much for the fate of a picture of which so much of the detail and narrative lies in shaded and low-toned passages. The picture which we are considering is painted for a strong and broad light, and each degree below that will reduce its power. It is a production of the highest class, and far transcends everything that its author has produced. Indeed it is scarcely too much to say, that in modern times no picture of its class has been produced that surpasses it. It is unquestionably the work of a man of genius, but it is also a production of thought and labour; no portion of it has been slighted; the minutest details have been studied carefully; there are portions of it that may vie with the best efforts of painters who have been all their lives painting "still life." Mr. Ward stands among the foremost of his profession. Beyond doubt this truly grand work will augment his fame, high as it already is.

No. 409. 'Lady Mynzondie,' J. HAYLAR. The head is painted with a greater degree of shade than it is customary to paint feminine portraiture. The head is well rounded,

but we think the expression had been advantaged by the omission of the light reflections in the eyes.

No. 411. 'A Water-Mill,' W. F. WITHERINGTON, R.A. A tempting subject, brought forward with a *finesse* of detail which it seems impossible to have obtained otherwise than by painting it on the spot.

No. 413. 'An Old Brick-Field at Richmond,' H. NORTON. Very like fresh, everyday nature: it is but a fragment, composed of a pond with a weedy bank, and herbage, with all the multifarious detail of accident and luxuriant summer growth. It has been most assiduously wrought.

WEST ROOM.

No. 414. 'Richard Cœur de Lion on his Way to Jerusalem,' J. W. GLASS. The scene is the desert, and the army of the crusaders has the appearance of an interminable caravan, the rear of which is traceable far across the burning sands, until lost in the distance. Richard appears in front, accompanied by a train of knights with an attendance of slaves—Bedaween guides; and here and there, above the heads of the long array, appear the litters of those fair ladies who, with their lords, would assume the cross. The subject is painted with great perspicuity; and the appointments and character of the most prominent figure pronounce him to be Richard and no one else.

No. 420. 'Nature's Mirror,' M. ANTHONY.

"A solitary pool fringed round with rushes wild,
With drooping willows and with birch o'erhung,
The moorhen's haunt."

In the picture, the description afforded by the verse is embodied, but in a manner different from that of preceding works of the artist. The pool and its immediate accompaniments are a close transcript from nature in detail and colour.

No. 421. 'The Votary of St. Antonio—Naples,' T. UWINS, R.A. This is a study of the head of a Neapolitan woman in her holiday attire. It is a characteristic conception.

No. 422. 'Meditation,' E. DAVIS. The *penseroso* in this case is an old cottager who is sitting at his fireside with his eyes fixed upon the glowing embers. The reflection of the fire is cast upon his face, which is worked out with the most minute finish. The figure is not very well drawn, but the room and its furniture are brought forward with great truth.

No. 423. 'From Borrow Common, looking towards Borrowdale, Cumberland,' J. W. CARRICK. We see in this picture a most minute and laborious study of the locality itself, with all its minor realities and natural phenomena. There is no attempt at treatment or effect, it is a simple reality worked out from a fine passage of Cumberland scenery, without speculation as to what might be, but with reference only to fact. The truth of the picture cannot be surpassed.

No. 424. 'At Sion, in the Canton Valais,' G. STANFIELD. This is a view of a portion of the town comprehending a few prominent buildings, beyond which rises a passage of the mountain scenery of the district. The work is distinguished by good colour and very clear and firm execution.

No. 425. 'The Governess,' MISS M. SOLOMON. The composition has been suggested by a passage in Martin Tupper's "Proverbial Philosophy," and it tells two stories which are pointedly contrasted. A young lady and a youth are engaged in a flirtation at a piano, while a governess is plodding in weary sadness through a lesson with a very inattentive pupil. The tales are told with expressive perspicuity.

No. 426. 'The Countess of Nithsdale petitioning George I. in behalf of her Husband, who was under sentence of death for Rebellion,' R. HANNAH. This is an incident mentioned in Lady Nithsdale's letters to her sister. With a view to a more favourable opportunity of presenting her petition than she might have in a crowded room, she waited in an ante-room through which the King would pass in proceeding to a drawing-room which was then about to be held. The King refused to entertain the petition, and the Countess, having endeavoured to detain him as he was moving away from her, she was dragged by him across the room in his violent exertion to free himself from her grasp: this is what is represented: the Countess is on the floor, and the King is struggling to disengage himself. The subject is by no means an agreeable one, but it is of a better class than that to which this artist has generally devoted himself. Whatever may be the disadvantages on the side of an impersonation of George I., such as they are, they might become respectable under serious treatment, but under violent action, such as we see here, they are reduced to the grotesque, an association by no means befitting the presentation of a petition for the life of a nobleman under sentence of death. The work is extremely spirited, and the action of the King, except that it is beneath the dignity of a semi-historical subject, is extremely energetic.

No. 427. 'French Fishing-Boats off Treport in a Calm,' H. C. SLOUS. A small picture, the composition being limited to the boats, which are drawn in a manner worthy of the reputation of the painter.

No. 435. 'Fruits,' G. LANCE.

"Fresh from the teeming lap of bounteous earth,
Nursed by the dews and summer's glowing sun,
To juicy gushing ripeness, fit to fill
The golden vases of an emperor's feast,
Where kings are guests."

This is a large picture, and, like that exhibited last year by this artist, contains a figure. To its rich variety of hues is added the brilliant colours of the plumage of a macaw. It is a graceful and luxurious composition, containing melons, grapes, and all the fruits that grace a picture not less than a banquet. It is enough to say that the whole is painted with all the truth usually distinguishing the productions of this painter.

No. 439. 'Scene from Faust,' H. O'NEIL. The subject of this work is that passage of the play in which, being in the garden with Faust, Margaret consults the love oracle, a flower which she holds in her hand, plucking off a leaf as repeating

"Er liebt mich,—
Er liebt mich nicht."

until the last leaf is plucked, and the negative or affirmative that happens to be pronounced on the last leaf declares the state of the affections of him, with regard to whom the flower is consulted. Margaret is in the act of plucking the leaves off the flower, and Faust is attentively watching her. The figures are erect, and walking in the garden, and are relieved principally by an open background. The picture is not so fortunate as others we have seen by this artist; the perspective seems faulty, the left knee of Faust looks too low, and the execution is generally hard.

No. 443. 'The Entanglement,' T. H. MAQUIRE. The story is of a tangled skein of thread or worsted, which a cavalier is holding, and which a lady is endeavouring to wind, but we are of course to understand from the situation that other emotions are

involved than merely those to which a difficulty of this kind would give rise. The picture strikes the eye by its vivid colour; the lady's *moiré antique* is a triumph in drapery painting.

No. 444. 'Titania's Elves robbing the Squirrel's Nest,' R. HUSKISSON. This is the fulfilment of Titania's promise to her beloved Bottom, although he declared his preference of a handful of dried peas to the sweet nuts—

"I have a venturesome fairy that shall seek
The squirrel's hoard, and fetch thee new nuts."

We see here, accordingly, the fairy's coach-maker very much astounded at the dispersion of his hoard, which take wings to themselves and fly away. The idea is carried out with all the poetic taste with which this artist qualifies his works. The spirit of the picture coincides with that of the verse, and the description of the riotous mirth of the elves at the success of their plundering expedition is most ingenious. It is some time since we have seen a work of this artist exhibited. It must be remarked that in sweetness of colour, and clear and definite detail, this work is not equal to some that have preceded it.

No. 448. 'Morning—Reapers going out,' T. FAED. The figures here represent a group of Scottish peasants proceeding at sunrise to their labour in the harvest field. There are three women, two men, and two boys: and perhaps the greatest merit in the management of these figures is the manner in which the light is broken on them. Here *chiar'oscuro* precedes colour; the eye is so much gratified by the one quality that it does not crave the other. The features of the women are warm and clear in tone, but not unduly refined, so as to falsify the characters. The trees, background, and glimpse of distance, constitute a very careful landscape study, and, as a whole, it is one of the most satisfactory productions in this class of subject we have ever seen.

No. 449. 'Mr. Rudall,' J. WAED, R.A. This is the only portrait we have ever seen by this veteran artist: we cannot compliment him on his success in this department of Art. The head does not afford a recognisable resemblance of the eminent flautist whom it professes to represent.

No. 457. 'Job—his three Friends condole with him in silence,' W. F. WOODINGTON. This is a subject which, to treat with any spirit of originality, genius of an uncommon order is necessary. The picture is large, and it is powerful in colour.

No. 458. 'The Temple of Juno Lucina, at Agrigentum, in Sicily,' W. L. LEITCH. With such a country before them as this picture represents, the classic poets and landscape painters of the earlier school had little to be grateful to their imagination for. The view presents an expanse of country charmingly diversified with plain, water, and mountain, and the sentiment pervading the picture is appropriate. It is indeed a very charming composition: the groups are pictorially and judiciously introduced: and as a whole there are few better works in the collection.

No. 459. 'The Lady Cosmo Russell,' J. PHILIP. This is a cabinet portrait, that of a lady attired according to the Spanish taste in dress. It is a production of much merit.

No. 460. 'On the Moors of Arran,' A. J. LEWIS. This picture has the fresh impress of nature, inasmuch as at once to challenge the eye. It is a rough section of wild scenery intersected by a stream, which, with all the near incident of stones, pebbles, and grass, is admirably depicted. It has

the appearance of being a passage of unsophisticated truth.

No. 461. 'Dame Ursula and Margaret—a scene from the "Fortunes of Nigel,"' A. EGO, A. A small study, propounding a version of the text: "Dame Ursula drew herself as close as she could to her patient, and began in a low soothing and confidential tone of voice to inquire what ailed her pretty flower of neighbours." It is not difficult to discover the cause of Margaret's abstraction; she is seated with her back to Dame Ursula, who is approaching her according to the quotation. It is not a grateful subject to deal with: there is little in it that is pointed and impressive, but the two figures are characteristically brought forward, and that is the most that can be made of it.

No. 462. 'The Latest Intelligence,' G. B. O'NEILL. This is a lamplight effect; in pictures of this kind there is no mediocrity; they are either very successful or very much otherwise. The work of which we speak enters the former category. It contains two figures: that of a man reading a newspaper, and the second, that of a girl much interested in the "intelligence." The head of the reader is broad and effective.

No. 463. 'The Humming-top,' W. H. KNIGHT. The scene is a cottage interior, with a party of children amusing themselves with the humming-top. The figures are full of spirit, carefully drawn, and at once rich and vivid in colour.

No. 465. 'A Reverie,' C. BAXTER. A study of a small half-length female figure, drawn and coloured with all the sweetness of tint and high finish which usually qualify the works of this painter.

No. 468. 'The Love Token—a scene from the "Bride of Lammermuir,"' W. P. FRITH, R.A. "—Lady Ashton cut the ribbon asunder, and detached the broken piece of gold—&c. &c.; with a haughty courtesy she delivered both to Ravenswood." The description of Ravenswood presents to the mind a character that can never be mistaken, if impersonated in a picture according to the letter of the text. This is one of the impressive scenes of the story: Lucy is seated: Lady Ashton, standing near her, is returning the ribbon and its appendage to Ravenswood. The conception is so felicitous as to point at once to the "Bride of Lammermuir." In colour, dispositions, finish, accessories, and *chiar'oscuro*, the work transcends all the minor pictures of its author; and this is pronouncedly the class of subject in which he excels. This picture has a pendant from Kenilworth; it is numbered 485, and entitled 'The Poison Cup,' being that scene in which Foster's daughter is about to drink the poisoned draught intended for Amy Robsart. This also bespeaks its source: the bear and ragged staff on the tapestry is a sufficient key, if all else were dark. It is a work elegant in conception, and masterly in all its details.

No. 469. 'Porto del Lido—the Entrance to the Lagoon of Venice from the Adriatic,' E. W. COOKE, A. The Italian subjects of this painter are infinitely superior to what they were a few years ago: but they are still less agreeable than his north sea subjects. We are looking out of the harbour; the quays and houses converge in the distance: the near objects are fishing-boats, the peculiar rig and gear of which are most conscientiously brought forward. The picture is most accurate in all its parts, but it wants life.

No. 470. 'A Letter-Writer—Seville: the property of Her Majesty the Queen,' J. PHILIP. Juan Morales, Memorialista y

Escribano—such are the name and *status* of the personage whose acquaintance we make here. He is writing a love-letter from the dictation of a lady who will speak so low for fear of being overheard, that he can scarcely hear what she says, for Juan is rather deaf. On the right a woman is standing by with a letter, which she wishes to have read to her. The picture has the merit of being a faithful reproduction of a street scene witnessed by the artist. It is strictly national, and the story is full of point and circumstance. It is altogether a very masterly work: in all respects exquisitely rendered: forcible, yet with high finish. The picture cannot fail to establish the fame, and fix the position of the painter.

No. 471. 'Spring Flowers,' MISS MUTRIE. Very simple in arrangement, but it is seldom that we see flowers painted in oil with so much vigour, accurate drawing, good colour, and decided manipulation. There is another similar picture equally well executed; it is No. 479, 'Orchids and other Flowers,' by Miss A. F. MUTRIE. The ladies are, we understand, sisters: and it is rare indeed to find so much of merit in one family.

No. 476. 'A Morning's Sport on the Usk,' H. S. ROLFE. A group of fish, consisting of a gilse, a grayling, perhaps, (the picture is hung very high), and a yellow trout, all painted with the inimitable truth which signalises the works of this artist.

No. 478. 'The Separation of Sir Thomas More and his Family,' T. A. WOOLNOUTH. This subject is derived from Mrs. S. C. Hall's "Pilgrimages to English Shrines," the passage being as follows:—"Who could paint the silent parting between him and all he loved so well, the boat waiting at the foot of the stairs, the rowers in their rich liveries, while their hearts, heavy with apprehension for the fate of him they served, still trusted that nothing could harm so good a master; the pale and earnest countenance of 'Son Roper,' wondering at the calmness at such a time which more than all things bespeaks the mastermind!" We have but one accepted resemblance of Sir Thomas More, and that is not to be mistaken, but we think he is here rather too tall. The composition and sentiment describe a leave-taking of no ordinary kind, the faces of all round the principal figure are saddened by mournful forebodings. We may suppose More about to embark from the stairs of his house at Chelsea for the last time, before his commitment to the Tower for declining to take the oath of supremacy, and although there is no allusion to official authority, it is sufficiently evident that it is a final separation. The picture is a work of considerable merit, with respect both to conception and finish, and cannot fail to add to the reputation of the painter.

No. 480. 'The Blithe Brook,' T. CRESWICK, R.A. The stream itself—but a sparkling thread of water—bears no proportion to the breadth of its bed, which, with a close screen of trees, forms the subject. The trees, the bubbling stream, and the stony watercourse—features in which this painter always displays great power—are distinguished by his usual excellence.

No. 481. 'Attraction,' J. C. HORSLEY. The "attraction" is exerted by a party of the Horse Guards Blue upon a housemaid, who is looking down from a drawing-room window. The picture is carefully executed.

No. 482. 'The Death of Marmion,' E. ARMITAGE. This is a finished sketch for the fresco which has been executed in the Poets' Hall by this artist. We have already noticed the work as a fresco.

No. 483. 'The Faithful Shepherdess,' T.

UWINS, R.A. The subject is found in the pastoral drama of the same name by Fletcher. The picture is small, and represents the shepherdess,—

"She that has long since buried her chaste love,
And now lives by his grave."

The picture is small—it is freely touched, and seems to be a sketch for a larger work; it is very earnest in feeling and expression.

No. 490. 'Peggy—from "The Gentle Shepherd,"' T. FAED. She is seated at a stile, in a posture of meditation. The force of the work lies in the head, which is, perhaps, of a cast too elevated for the character, being very like a miniature by Lawrence, if he ever painted such a thing. It is a production of exquisite finish. We think the lower part perhaps in some degree too much obscured.

No. 491. 'Ashford Mill, on the Buxton Road—High Peak, Derbyshire,' W. J. FERGUSON. This is a landscape of much merit; the subject is one of that kind which, having little picturesque attraction, must receive interest from the manner of its treatment. The warm green which prevails in it is perhaps too exclusive, but, despite this, it evidences taste, power, and a close observation of natural form.

No. 492. 'Guidarius and Arviragus repeating the Dirge over Imogen,' W. GALE. Imogen is extended on the ground, and Guidarius and Arviragus are, while strewing flowers on her, singing

"Fear no more the heat o' the sun,
Nor the furious winter's rages," &c.

There is much merit in the work, but it is not equal in quality to the single figures painted by the same hand. The head of Imogen is too large, and the heads of the other two figures being on the same plane, is not a satisfactory arrangement.

No. 493. 'Eva and Lilly,' Miss Fox. These are two heads, children, accurately drawn and well painted.

No. 496. 'Mrs. Oswin Cresswell,' Sir W. C. ROSS, R.A. This is a portrait of a lady in a blue dress. She is seated, and the head, in drawing and agreeable expression, is all that could be desired; but it will be observed that the flesh tints are not felicitous in that living warmth and brilliancy which characterise the miniatures of this eminent artist.

No. 501. 'The First Shot for Freedom,' W. LONG. Simply Tell's son standing against the tree, with the apple on his head. The little figure seems, at the height at which it hangs, to be firmly painted.

No. 502. 'Legend of the First Efforts in Printing,' W. J. GRANT. This picture relates the incident—which may or may not be true—that a German merchant, having cut some letters in the bark of a tree, accidentally discovered that an impression on paper might be taken from them. The story is well and gracefully told: the female figure introduced is painted with much elegance: and altogether the work is one of considerable merit.

No. 503. 'Tyndall Translating the Bible into English,' A. JOHNSTON. There are two figures in this picture, William Tyndall and his friend Frith. The former is seated busily engaged in writing, but Frith is standing. There is written in the features of Tyndall the solicitude and care of a man living under the oppression of some immediate or impending affliction. He was at last strangled at Vilvoord, near Antwerp, by an emissary from England, for his devotion to the Protestant cause. The force of the picture lies in the painful earnestness of his devotion to his task. The composition is in excellent taste, and the execution has that remarkable precision which is found in all the works of this artist.

No. 505. 'Expectation,' F. D. HARDY. One of those cottage interiors which this artist paints with such unimpeachable exactitude. The walls and the brick floor have been most assiduously wrought into microscopic imitation of these surfaces. The work is entitled to rank among the best of this class of subject.

No. 506. 'Christopher Sly,' H. S. MARKS. There is a great deal to commend in this figure: in the lower limbs, perhaps, the drunkard is written more distinctly than in the face; but the drawing seems to be faulty—the knee looks too low.

No. 508. 'The Light of the World,' W. H. HUNT. The text immediately illustrated here is from the third chapter of Revelation—"Behold I stand at the door and knock: if any man hear my voice and open the door, I will come in to him, and I will sup with him, and he with me;" but it assumes to extend to the entire history of the Gospel covenant, and to present in the impersonation of the Saviour and collateral incident, a history of fallen man from the transgression, until the present period of prevailing blindness to Evangelical truth. We see, therefore, the Saviour in his three-fold character of Redeemer, Priest, and King. According to the letter of the text he stands knocking at a closed door, holding in his left hand a lantern, whence issues the light typifying the light of the world. On his head the Saviour wears his regal crown, and also the crown of thorns; his priestly office being directly signified by the jewelled clasp crossing the breast, beneath which is the "white raiment" of Him that overcometh. The door at which he knocks is described as never having been opened: it is overgrown with ivy, which proposes to represent the ties of the world, and the entrance is choked up by weeds which have sprung up there, have flourished, shed their seed, and again risen in regeneration. Of the thousands who will see this picture, but a few will understand its purport; and of the few who may guess the intended signification of its parts, yet fewer still will consider themselves rewarded by the ungrateful translation of its obscure phraseology. The artist proposes a theological discourse, illustrative of the text—"In him was life, and the life was the light of men. And the light shineth in darkness, and the darkness comprehended it not," but rather confuses his auditory than enlightens them. Those that examine the work sufficiently closely, will see the crown of thorns budding; and on the ground the green apple and the ripe apple, and the germination of the trees in the background; these are open to interpretation in more ways than one. The subject, in short, which has been taken, is one of those which is too sublime for representation by available forms. If it be not, then are all the purely spiritual passages in scripture equally interpretable by the most ordinary means. In professing an imitation of pictures of a period long gone by, it must not be forgotten that these were composed for the so-called instruction of nations, in a state of ignorance as to scriptural knowledge; in these days they are very properly regarded as vapid puerilities—the best which can be said of them—those that propose, as does the picture under notice, discursive relations—is, that they are traditions of men. The knocking at the door of the soul is a spiritual figure of such exaltation that it must lose by any reduction to common forms, and so with all the spiritual texts of scripture. The drawing of the foot and the hands of the figure is extremely indifferent; and if there be anything in the simple mechanical properties

of pigments, the colour generally is highly objectionable—it is everywhere heavy and opaque.

No. 509. 'Wallasey, Cheshire,' E. HARGITT. The town is seen in the distance, beyond a breadth of near and remoter gradations. On the left a rain-cloud hangs over the landscape, deepening it into effective tones. It is a small picture, and the subject is of ordinary interest, but it displays great command of the means of good effect: we may safely anticipate the future high repute of the artist from this and other works of his that have of late come under our notice.

No. 511. 'Mrs. E. M. Ward,' W. P. FRITH, R.A. This is a half-length cabinet portrait, endowed with all the valuable qualities with which this painter enriches his works.

No. 512. 'Sitting for his Portrait,' E. HOPLEY. This is a naughty little boy who refuses to be painted; he is grouped with a maiden who endeavours to coax him into good humour, but her efforts are unavailing. The incident is circumstantial; the expression of both faces is highly appropriate.

No. 517. 'Orestes pursued by the Furies—seen by him alone—is comforted by his Sister,' C. ROLT. This picture does not here look like the same picture to which if we remember aright, the gold medal was awarded this year. In our notice of that occasion we described the work particularly.

No. 520. 'The Charity of Dorcas,' W. C. T. DONSON. The figure of Dorcas herself is an interesting study, but in the poor whom she is clothing, national characteristics are too much insisted on: as, for instance, in a dark figure on the left, the African limbs and feet would rather bespeak defective drawing than distinctive form. The work declares at once its subject, and the manner in which it is carried out is of much purity and deep feeling.

No. 522. 'Manfred seeing the Witch of the Alps,' V. HUGHES. A small picture in which Manfred is seen seated, and thus he receives the witch, who is descending to him. The work has been most assiduously finished, but Manfred is too impassable.

No. 523. 'Interior of Etchingham Church, Kent,' LOUISE RAYNER. The subject is full of difficulties; the floor is difficult, and the old wood-work is with difficulty prevented from looking new, but the whole is brought forward so as to look like what it is—a representation of an old country church.

No. 526. 'Dutch Fishing Pinks of Egmond-ap-Zee, hauling off shore,' E. W. COOKE, A. This, after all, is the best class of subject painted by the artist, but we doubt whether he will get the "Van Cook" (if such be the name of the craft—presuming from its being painted on the stern) off to sea without injury, for the wind freshens as the tide comes in. The foreground, the wet sand, pebbles, and all the small points that are only seen when we look for them, always constitute a great feature in the works of this painter, but the small figures are by no means equal to the rest of the picture.

No. 535. 'E. H. BAILY, Esq., R.A.,' T. MOGFORD. A head and bust; the features are full of penetrating expression, and the portrait is not more remarkable for effective manipulation than fidelity of resemblance.

No. 537. 'An Incident in the Desert,' J. A. HOUSRON. The incident is the death of a horse; the rider stands contemplating in sorrow the loss of his valuable companion; night is coming on, the vultures are already on the wing, and with the utter helplessness of the man we must sympathise. The figure tells forcibly against the distance of the desert and the sky.

No. 538. 'Musing,' G. SMITH. The *pen-sionnaire* is a girl who has been reading; she stands with her back to a window, and the light, colour, and shades are managed so as to constitute the little picture a production of rare excellence.

No. 539. 'A Quiet Nook on the Ligwey,' H. B. WILLIS. This view, as a passage of scenery, presents nothing remarkable; it is, however, without any vulgarity of incident; the near section of the composition, with its grass, pebbles, and florid surface, is full of interest. The other parts of the work are also beautiful in forms and feeling.

No. 540. 'A Village School,' W. HEMSLEY. This composition contains many figures, all boys, with the exception of the master. It is worked out with the utmost *fineness* of touch, and the rustic character is maintained in all its breadth. The progress of this excellent artist has been highly encouraging; few, perhaps not more than one, among our British artists, produce works of greater merit in this particular class. His pictures are largely coveted, as they ought to be.

No. 541. 'Christ Blessing Little Children,' H. LE JEUNE. Those who paint this subject expose themselves to comparisons, which must generally be prejudicial. The picture however, is one of many; it courts comparison even with many to which high names attach. Jesus is on the right, having at his side one child, while he blesses another presented to him by his mother, who kneels. A second woman, also kneeling, is about to bring her children forward; one of these women, for the sake of the composition, had been better standing. Such is the intensity of the blue drapery worn by the Saviour, that even the yellow drapery worn by St. Peter, and the other hues on the left, are insufficient to balance it. In vivid and effective colour this work is of a high class, but of greater value still in benevolence and profoundly moving sentiment; it is unsurpassed; and high in position as this artist stands, this picture will enhance his fame.

No. 550. 'Portrait of a Lady,' W. CRABE. It is that of a lady advanced in years, who is treated with becoming simplicity. The face is drawn with decision, coloured with life-like warmth, and the whole is painted with much firmness.

No. 555. 'Scene in the Campagna of Rome, looking towards the Alban Hills, Claudian Aqueduct, &c.,' P. WILLIAMS. This is the first open landscape we remember to have seen by this accomplished painter. The subject is a well known passage of Italian scenery. The plain of the Campagna extends to the base of the distant hills which close the view, and towards these the eye is led by the aqueduct passing to the foot of the hills. It is a bright and mellow picture; life is communicated to it by a bullock-waggon and figures; it is very charmingly painted, and sustains the high reputation of the artist.

No. 556. 'Common Fare,' T. S. COOPER, A. This is without question the best recent production of the artist; it presents a variety—a departure from his ordinary form of composition. The principal in this composition is a donkey; he is grazing on a hummock and comes against the sky; but he has crept up too near the centre of the picture, he had been better a trifle more to the left. Near the base there is a large log of wood, which does not assist the composition.

No. 559. 'Le Déjeûné,' ELIZA GOODALL. A group of French rustic figures in a cottage; a mother and two children, one of the latter of whom, on the mother's knee, is being fed. There are in the figures a breadth and substance very rarely attainable; these, with agreeable colour and other valuable

qualities, constitute a production of striking sweetness.

No. 561. 'Sparta,' E. LEAR. Here we are, as it were, upon a terrace looking over the domains of the goatherd, where the Doric reed is heard no more. But where is Sparta? is it in the distant shade, or do we stand upon its ruined wall? The picture is effective, but very thinly painted; the distances have only been touched once.

No. 562. 'Home Revisited,' A. RANKLEY. The subject is the reception at home of a midddy after a long cruise. The narrative is deficient in nothing; but the redundancy and luxuriance of the garden shrubs deprive the figures of their due emphasis in the picture.

No. 569. 'Shiplake Mill, on the Thames,' G. E. FRIPP. A very favourite subject, brought forward with descriptive accuracy; that, with the admirable movement of the water, is all we can see, for the picture is hung where its detail cannot be discerned.

No. 570. 'Children of T. T. Walton, Esq.,' T. M. JOY. Very charming as a composition, and carefully and judiciously painted.

No. 572. 'Salmon Fishing on the river Awe—portraits of Duncan M'Cereher, F.R. Lee, Esq., R.A., Lord Burghley, Lady Burghley, Earl Spencer, Viscount Althorp, &c.,' F. R. LEE, R.A. This picture, which is large, strikes the spectator as very cold in colour; the figures are in the foreground, weighing the salmon.

No. 574. 'Paternal Cares,' R. HUSKISSON. We are here introduced to a family of young robin redbreasts, gaping for the food that one of the parent birds is dropping into their mouths. The old birds and their ivy bower are extremely well painted.

No. 578. 'Foreshadows of the Future,' R. REDGRAVE, R.A. It is the future life of the Saviour that is here alluded to, in a group of the Virgin and Child. Mary is seated, and holds the infant Jesus in her lap. In the hand of the child is placed a lily, and in the sky is seen a choir of angels. It is a dark picture, somewhat German in conception, but withal endowed with deep sentiment.

No. 580. 'View of Venice, taken from near the Church of St. Giorgio Maggiore,' J. D. HARDING. This picture gives more of commercial activity to Venice than any view we have lately seen. Of all the "bubbles" that "the water has," these everlasting gondolas are the lightest—the veriest types of love in idleness. Poetry and history are here disturbed by a tier of Adriatic craft on the right, with other boats and rafts, which in some degree diminish the interest of St. Giorgio, the more distant palace, library, Campanile, and the quays. In painting Venice this artist does not follow the beaten track; the work is full of colour, and sparkling with light; it is, as will be readily supposed, manifestly the result of matured knowledge and skill, and exquisitely pure in feeling.

No. 581. 'View showing the Entrance to the Frith of Forth, with a proposed reconstruction of the Temple of the Sibyl at Tivoli on the Rock of Drumsapie, near the Queen's Drive, in the Queen's Park, Edinburgh,' D. ROBERTS, R.A. No more enchanting passage of landscape is to be found in the Morea, Livadia, or even in the Greek islands; but the temple should not have been placed so near the centre of the composition.

No. 582. 'Scene from the Camp at Chobham, in the encampment of the 79th Highlanders,' Mrs. E. M. WARD. The time is between parades; we see therefore two of the men in undress, and the wife of one of

them washing; the composition shows knowledge and taste, the figures are well drawn, and painted with much firmness; as the work of a lady it exhibits great intellectual power; and we may safely augur its being followed by others of still greater merit. It is full of Art-knowledge of a matured order.

No. 586. 'Traveller Attacked by Wolves,' R. ANSDALL. This is a large picture, into which the animals are introduced of the size of life. The horse of the traveller lies exhausted on the ground, almost dead with the exertion which he has made to escape his bloodthirsty pursuers. The dismounted traveller is firing with his pistols at the wolves, several of which he has shot. The picture wants the force which qualifies the smaller works of the artist, and the wolves are too well conditioned; they are not the wiry, famished, satanic looking monsters of the northern steppes and forests; nevertheless, the picture is a work of very high merit.

No. 588. 'Jane Shore,' W. UNDERHILL. It is night, and she is walking abroad with a torch, as if driven to wander and to die. The figure is lighted in a manner to round it, and bring it out with substance.

No. 589. 'Mills at Montreux, near the Lake of Geneva,' G. STANFIELD. These mills would at once arrest the eye of the sketcher in search of the picturesque, being built against the side of the hill which rises from the water-course, the composition being assisted by a variety of busy lines in connection with the buildings themselves. It is a charming work, executed with marked ability.

No. 590. 'Evening in the Meadows,' F. R. LEE, R.A., and T. S. COOPER, A. The landscape is divided by a stream which runs into the composition; it is shaded by trees, and its shallows are frequented by cows that come to drink and to cool themselves in the water. If the landscape be painted by the former of the two artists, it is the first warm landscape we have ever seen by him. Yet we scarcely think the reputation of either artist sustained by these joint-stock pictures.

No. 594. 'The Requiem,' W. J. GAWT. The subject is from the life of Mozart, in which it is stated that even upon his death-bed his wife could not restrain him from composition. He is here represented writing music in bed—busily writing music with the hand of death upon him. The gay and bright hues of this composition do not befit a death-bed scene; yet the picture is full of feeling, and manifests originality of thought and treatment.

No. 604. 'On the Avon, Devon—Autumn,' J. GENDALL. This is a close view, the river being shut in and shaded by trees; it is an attractive subject, but hung too high for inspection. Sufficient of it, however, is seen to give assurance that it is of at least equal merit with the very excellent works which the artist annually contributes to the exhibition.

No. 606. 'Chiavara, on the Rivière de Levante,' G. E. HERING. This has much the appearance of Oriental scenery; the coast line traverses the composition from right to left, terminating with a distant mountain chain. The foreground and nearer sites are in shade, inasmuch as to force into a bright and sparkling effect the prominent buildings of the distant town. The description is highly poetical.

No. 619. 'A Summer Day—North Wales,' J. MOGFORD. This is a small picture, presenting a judiciously selected passage of landscape, worked up to an agreeably sunny and sparkling effect.

No. 619. 'Cardinal Richelieu and the Père Joseph,' E. CROWE. An incident from De Vigny's "Cinq Mars;" there are two principal figures, those of Richelieu and the monk, who is seated at a table writing. The resemblance to Richelieu is sufficient to determine the impersonation at once; he is reclining on a bed, or canopied couch. There is a dash of the French school in the picture, it has, however, much merit, but it is to be regretted that some subject nearer home was not selected. We cannot understand a preference for a subject from a foreign source, when our own literature abounds with materials so much more pointed.

No. 620. 'Garibaldi at Rome—1849—' from a sketch made during the siege,' G. H. THOMAS. This large picture evidences talent and power; it does not, however, as might be supposed from the title, comprehend the *melle* of battle, but it is rather intended as a portrait composition, the whole being contributive to the principal impersonation. The figures and horses are well drawn, and move with spirit; the whole is masterly in execution and harmonious in colour.

No. 621. 'The Lotos Eater,' E. ARMITAGE. This is a suggestion from Tennyson—

"And round about the keel with faces pale,
Dark faces pale against that rosy flame,
The mild-eyed melancholy lotos-eaters came!
Branches they bore of that enchanted stem,
Laden with flower and fruit, whereof they gave
To each."

This is simply a head, but it is wrought into a very striking picture. The pallor and melancholy spoken of in the verse are impressive in the expression of the features, which are moulded as of that cast attributable to the Lotophagi and also to the Egyptians. The face is shaded on the near side, but lighted by reflection on the small portion of the further cheek that is seen.

No. 626. 'Halt on the Road, Returning from the Fair, Grasmere, Westmoreland,' F. W. KEYL. This artist is inapproachable in his own manner of painting small cattle subjects. In this we have an attempt to combine cattle with landscape; the picture is hung too high for proper examination, but we may readily accept as proof of its merit the previous works of the accomplished painter.

DRAWINGS AND MINIATURES.

We are reluctantly compelled to abridge our notice of this department of the exhibition; yet it exhibits examples of surpassing excellence. Among the exhibitors are artists who may challenge comparison with the best works of the modern world. This is, indeed, a class of Art that will always find patrons, notwithstanding that recent inventions go far to satisfy the many as to "likenesses" of friends.

No. 672. 'Orange Blossoms,' Miss MURRAY. These blossoms constitute a coronal, which is held in the hand of a young lady about to become a bride. It is a pretty idea.

No. 682. 'J. P. Foster, Esq.,' T. CARRICK. Presenting the subject at half-length seated. The face is turned fully towards the spectator with features full of conversational intelligence. In colour the flesh is warm, mellow, and of a texture that would yield to the touch.

No. 681. 'Children of the Right Hon. Lord and Lady Petre,' W. WATSON. A group of three, rather formal in arrangement, but the faces are charmingly coloured and wrought.

No. 697. 'Mrs. William Gladstone,' Miss M. GILLIES. The head in this miniature is a highly successful study in movement and expression.

No. 718. 'Viscountess Newark,' H. T. WELLS. A very carefully wrought minia-

ture representing the lady seated. The method in which the face is painted is the perfection of miniature art; the darkest point in the picture is the hair; another dark is wanting in the composition.

No. 794. 'H.R.H. the Princess Mary of Cambridge,' H. T. WELLS. Another miniature distinguished by similar qualifications; it is impossible to speak too highly of this work; by the same artist there are other works of great merit, as well as chalk drawings and miniatures.

No. 738. 'A Portrait,' Mrs. H. MOSELEY. That of a lady attired in black; the face is characterised by life-like colour and much sweetness of expression.

No. 757. 'J. H. Elwes,' R. THORBURN, A. A miniature representing a gentleman seated; a great portion of the face is strongly marked and shaded, the colour of the deeper tones is too hot. No. 802, 'W. Grenfell, Esq., M.P.,' is by the same artist, as are also the four following numbers, but they do not equal in quality anterior works.

No. 764. 'Colonel Craufurd,' Sir W. J. NEWTON. A head treated with great simplicity, and although elaborately softened, is well rounded and forcible.

No. 765. 'Children of E. M. Ward, Esq., A.R.A.,' Sir W. C. ROSS, R.A. A group of two children, a boy and a girl, circumstanced in an open landscape; in drawing and colour the heads of these two figures can never be surpassed; terms are wanting to describe the exquisite brilliancy of the faces.

No. 768. 'Eva, infant daughter of Hubert de Burgh, Esq.,' W. WATSON. She is seated on a sofa, looking at the spectator with all her eyes; it is a happy instance of infantine expression.

No. 790. 'Their Royal Highnesses, Princess Helena, Princess Louisa, and Prince Arthur,' Sir W. C. ROSS, R.A. The three portraits are grouped, the Princess Helena in the middle holding a lily, and the Princess Louisa about to pluck a rose. The figures are introduced in a garden composition, the whole constituting a work of extreme elegance and taste.

No. 816. 'Bracelet Miniature of Miss Emily Rogers,' Mrs. V. BARTHOLOMEW. One of those very minute productions which are executed by this lady with so much taste and skill.

No. 858. 'George Routledge, Esq.,' T. CARRICK. This head is thinking, vivacious, and argumentative; and the work, generally, is distinguished by the best qualities of the artist. No. 883, 'Mrs. Allison,' by the same painter, presents a lady seated: she is circumstanced in a garden composition, which is made out with infinite nicety. It is a miniature of rare excellence.

No. 896. 'Portrait of a Young Lady,' C. COUZENS. We cannot compliment this work more highly than to compare it with the best portraits of the old Spanish school. All the contributions of this artist are admirable.

In this room, and hung above the miniatures, and opposite to them, are very many chalk drawings, and water-colour portraits, of great interest and beauty. Of these may be first instanced a small cartoon of the 'Last Supper,' No. 926, by J. ARCHER: it is drawn on gray paper, and the figures are coloured with the slightest crayon tint. It is badly hung; but it is spirited and masterly to the last degree.

There yet remains a sufficient amount of excellence to demand the justice of an extended notice; but we have occupied so much space with the oil pictures, that we can only mention a few of the yet numerous portraits and drawings that

claim attention. 'John Timbs, Esq., F.S.A.,' by T. J. GULLICK; 'Mrs. J. B. Wetenhall and Son,' by F. ROCHARD; 'Ezekiel in the Valley of Bones,' G. JONES, R.A.; 'The City Lake in the Valley of Cashmere,' Hon. C. HARDINGE; 'Portrait of a Life Guardsman,' V. DARTIGUENAVE; 'Study for a Picture,' W. J. GRANT; 'A Lady Sketched at Constantinople,' J. F. LEWIS; 'A Distinguished French Lady,' T. HEAPHY; 'Portrait of Mrs. D. Laing,' Miss L. CARON; 'Portrait,' E. GRIMSTONE; 'Isaac Taylor, Esq.,' J. GILBERT; 'The Rev. W. E. C. Austin, of New College, Oxford,' H. TIDBY. Besides drawings and miniatures, there is a distribution of oil pictures in this room; these generally occupy exalted but not distinguished places; of these we may note 'The Rock of Gibraltar, looking towards the African Coast,' H. J. JOHNSON; 'A River Bank—Summer,' A. W. WILLIAMS; 'A Mountain Lake,' S. R. PERCY; 'Fruit,' (water colour), V. BARTHOLOMEW; 'In Sussex,' J. STARK; 'Stepping Stones on the Llugwy, North Wales,' F. W. HELME; 'A Favourite Walk of the Poet Coleridge at Hampstead,' W. O. LUPTON. In engraving there are some beautiful proofs by G. R. WARD, J. R. JACKSON, T. LANDSEER, J. ROBINSON, R. J. LANE, A.E., (lithograph), and S. COUSINS, A.E. These are hung in the passage—are such works out of the pale of Fine Art?

THE OCTAGON ROOM.

"Lasciate ogni speranza voi ch'entrato"

Noi sem venuti al luogo ov'io t'ho detto
Che vedrai le gonti dolorose."—INFERNO.

At length we arrive at the hall of torture: torture for the exhibitors, torture for the visitors. If the sun continue to shine, it will be impossible to see the pictures because of the reflection; if the sun do not shine, it will be impossible to see them because of the obscurity. We must, however, speak of them as far they can be seen.

No. 1295. 'Cromwell, Milton, and Mary Powell, his Wife,' S. BLACKBURN. Cromwell is directing Milton to prepare a copy of Latin verses, intended to accompany the portrait of himself which he is about to send to Christina of Sweden. The dispositions in this work are formal; the Protector in the middle; Milton seated on one side, his wife seated on the other; the work moreover wants force.

No. 1304. 'Van Dyck and Frank Hals,' D. W. DEANE. It is told by Houbaken of Van Dyck, that he visited Frank Hals *incognito*, and having painted a head of Hals, the latter declared that none but Van Dyck could paint with such excellence. We see in the picture Van Dyck showing his work to Hals, who is enchanted with it. In arrangement, colour, and execution, the work has high claims to distinction.

No. 1287. 'The late Lieut. Bellot, of the Imperial Navy of France,' S. PEARCE. This is the officer who lost his life in the arctic regions in the search for Sir John Franklin. It is a cabinet portrait of great merit.

No. 1314. 'The Gleaner,' W. LEE. A small rustic figure, certainly characteristic, but so high that we cannot mark its details.

No. 1319. 'Vegetation in the Harz,' G. BUSSE. A striking composition of thistles, tufts of grass, weeds, and varieties of the botany of the roadsides; a curious and interesting picture.

No. 1326. 'The Best Nurse,' T. BROCKY. Representing an Italian woman with a child on her knee; less carefully executed than is usual with the works of this painter.

No. 1360. 'The Protest,' W. C. THOMAS. In this work, which is large, "the protest"

is made by a man of holy life against the vanities of the world. The time is, perhaps, the fifteenth century, and the scene is the booth of a vendor of jewellery, and articles of luxury and personal adornment. There are numerous figures in the composition and the whole is most minutely touched. Besides the works we have noticed in this room, there are also, No. 1324, 'Farm, Kent,' G. CONWAY; 'Winter, Essex,' G. TRAVERS; No. 1336, 'Isabella,' W. F. D'ALMAINE; No. 1350, 'The Mother's Prayer,' C. WRIGHT, &c., all productions of merit.

ARCHITECTURAL ROOM.

Out of five architect *Academicians* this year, not one testifies to the existence of architecture as a subject of attention in an Academy of Arts. The other members of the profession, in chief practice, are barely represented. The three sides of the room—nearly—not occupied by oil-pictures, show us views of old buildings, or designs for no special object, rather than what is being erected. We have been at some pains, lately, to point out the importance of architecture, considered merely as contributing to the development of painting and sculpture. The architects require a permanent exhibition-place of their own, and will, we hope, shortly manifest a little greater energy about getting and maintaining one. But the connection of architecture with the other arts should not be interfered with now, any more than it was at the most successful periods. The influence of an annual exhibition upon popular taste should be considered, not only with reference to that art, the works of which cannot be hidden from sight, or readily modified, but also to many matters in practical art which now do not receive attention. There are unquestionably some works of merit in this department of the exhibition, but they must remain without comment.

THE SCULPTURE ROOM.

Year after year passes away, and yet to our disgrace this insignificant, ill-proportioned, and ill-fitted room, remains the authorised receptacle for the annual produce of British sculpture. We had written at much length on this subject, but must for the present postpone the remarks it is our duty to offer.

Nos. 1366 and 1367, 'Busts of her Majesty the Queen and Prince Albert,' J. E. JONES. These are casts from the models now being executed in marble, for presentation to Mr. Dargan, so honourably known as the great promoter and supporter of the late Dublin Industrial Exhibition. Her Majesty commissioned Mr. Jones, his fellow-countryman, to execute marble busts of herself and the Prince Consort, for him who had so generously taken on himself the pecuniary risk of following up, by an analogous undertaking in Ireland, the Great English Exhibition of 1851. The likenesses are not at present, perhaps, so striking as others we have seen from the atelier of Mr. Jones. In the marble, no doubt the sculptor will improve them in this respect, and add to them the peculiar felicitousness that usually accompanies his works.

No. 1368, 'A Child on the Sea-shore,' and No. 1369, 'Bessie—a Portrait in the Nursery.' Two very pleasing statues of children by two R.A.'s, BAILY and MARSHALL, formerly master and pupil. As long as there are mothers, representations of children will continue to be prime objects of interest in exhibitions.

No. 1370, 'The Young Naturalist,' H. WEEKS, A. An original work. The earnest student of nature here represented has chosen a windy day to add to her collection: perhaps "after a storm" would be the more appropriate time to add to her stock of corallines and conserve. The breeze in the hair and drapery might be lulled somewhat with advantage, perhaps, when it is executed in marble. It is a very pleasing statue.

No. 1386. As a companion to this on the corresponding side has been placed a model of 'Godiva,' by W. C. MARSHALL, R.A., which is gentle, refined, and elegant, but has no very striking claims to originality.

No. 1371. A marble statue of a 'Venus,' L. MACDONALD. The same may be said of this work: it is in good marble, it is well worked, but we have seen those limbs and that head many times before. To those who are satisfied with an echo of Greek Art, this style of reproduction may be all that is required: but we confess we prefer the animation and individuality that bring something of their own to add to the common stock.

No. 1372, 'Castle-building,' J. LEGREW. This is graceful, feminine, and classic; a rustic lass from the vale of Tempe, perhaps, and sung on the harps of Bion or Theocritus. It needs a further working out in marble to add those graces of detail and finish on which the excellence of sculpture so much depends.

No. 1373. An anonymous contribution, both as to title and author. There is an "early English" feeling about it, and there is grace and promise in it.

No. 1378, 'Sir Robert Walpole,' J. BELL. This is a model to be executed in marble to form one of the series of statesmen of nearly the same period, which are being placed in St. Stephen's Hall, in the palace of Westminster. The statue, in costume, is characteristic, and will tell in its situation. At present, in the model, the shoulders and chest are somewhat unsatisfactorily indicated.

No. 1380, 'Martino,' E. G. PAPWORTH, Senior. A characteristic representation of one of the smallest of that diminutive race, the Boshmen.

No. 1382, 'Erin,' J. BELL. There is a sentimental *abandon* in this figure that reminds us of Maclise's beautiful and fanciful designs for Moore's melodies. The right hip is too prominent. As an example of English terra-cotta, it claims attention from those who desire to see Art popularised. Our examination could detect no flaw or warping in the firing, and the reputation of the manufacturer, Mr. Blashfield, leads us to believe that it is indestructible by weather. We hope soon to see English designs in this and similar materials creep into existence in our public gardens, such as Kensington, Kew, &c.; in neither of which at present, strange to say, is there a statue or a fountain, although of late years we have had ample proof how much both of these are pleasure-giving objects to the public!

No. 1384, 'Cephalus and Procris,' E. G. PAPWORTH, Jun. A graceful and spirited composition; there is much movement in it. If we mistake not, it gained for its author a gold medal at the Royal Academy. It is full of promise.

No. 1396, 'Design for a Memorial to the late Duke of Wellington,' J. H. FOLEY, A. Nothing proceeds from the studio of this artist that has not grace and beauty. In this design Britannia crowns her hero, whose martial labours being concluded he sheathes his sword. Below these figures is an exquisite group, illustrative of Peace,

which would be a noble work, life-size, in marble. The whole composition is graceful, and happily arranged in a pyramidal form.

No. 1417, 'Equestrian Statuette of her Majesty the Queen, executed in bronze for H.R.H. Prince Albert,' J. THORNYCROFT. This is novel and pleasing, but it is not well seen in the situation allotted to it. We would indeed suggest to the Academy the setting apart of a special place for statuettes in their exhibition, in like manner as they have a miniature room for pictures. Great diversity of size is injurious to either scale of Art, especially to the smaller.

Among other works of merit are No. 1378, 'The Genius of Commerce,' by FONTANA; No. 1383, 'Pleading for the Innocent,' portraits, and 'Feeding the Young,' likewise portraits, by J. THOMAS; No. 1385, 'Innocence,' by RAGGI; No. 1410, 'Sakondela,' by H. BANDEL; and No. 1416, 'The Spring Flower-sellers,' by F. M. MILLER, with some charming *rilievi* by W. THEED.

Among the fine busts is one by Baron MAROCHETTI, of a lady, No. 1441, which is very fine and classic, firm in treatment and yet feminine, full of character and good drawing. We prefer this much to his other contribution of 'A Boy and Greyhound.' There is something, however, peculiarly vigorous, and of the days of chivalry, in all this artist's productions. Among the other good busts we remarked especially No. 1436, 'Sir James Bardsley, of Manchester,' by PATRIC PARK; a 'Bust of the Duke of Wellington,' No. 1437, by J. E. THOMAS; No. 1463, 'Colonel Boldero,' by BAILY, R.A.; 1465, 'Lord Hardinge,' by J. H. FOLEY, A.; also No. 1466, 'Mrs. Dennistoun,' by L. MACDONALD; and No. 1487, 'Andrew Marvel,' by T. EARLE; Nos. 1423 and 1425, busts of considerable merit, by C. W. BIRCH, of Mr. and Mrs. E. M. Ward; also No. 1512, 'James Walker,' by M. NOBLE; No. 1501, 'The Dowager Marchioness of Downshire,' by MONTI; and No. 1506, a very characteristic portrait of that loss to English arms, 'The late General Sir Charles J. Napier,' by G. G. ADAMS. We also especially noticed No. 1500, 'Joseph Arden, Esq.,' by J. DURHAM. None of the busts struck us as being executed in a grand simple taste, more than the finely moulded 'Portrait of a Lady,' by this sculptor. The busts by this gentleman are something more than portraits, they are personifications of some special attribute; for example, his well-known 'Portrait of Jenny Lind,' who appears in the marble with truth a feminine avatar of mind and harmony.

We conclude our brief notice of this branch of Art with that of the 'Posthumous Portrait of Jonathan Pereira,' which is a good bust by P. MACDOWELL, R.A., and with the expression of our regret that this sculptor has contributed to this year's exhibition, no work of that exquisite and original class of poetic female representation in which he is so eminent. The R.A. sculptors themselves appear to think their own sculpture room hardly worth working for! The year can ill afford to miss a contribution of high Art from the delicate modelling tool or chisel of Mr. Macdowell, of whose works it is not too much to say, they would do honour to any country in any age.

Reviewing what we have written, our regret is that notwithstanding the number of pages we have devoted to this all-important topic—the National Exhibition of the year—we have still left unnoticed many works of merit. Such artists as we have passed over will, we trust, accept an apology. The mind and the space of the writer are both for the present exhausted.

THE OLD WATER-COLOUR SOCIETY.

THE present exhibition of the Society of Painters in Water-Colours marks the *fifteenth* anniversary since the establishment of the society, and we think that the collection, numbering 356 drawings, is the best we have seen of late years on these walls. In the days of simple washes and legitimate tinting, this school of Art did not affect an emulation of oil painting in substance and brilliancy; but such now are the improvements and appliances since the days of the fathers of the Art, that we have all the solidity and power of oil, with the advantages of the atmospheric tenuity and perspective which Varley in his day realised by twelve or fifteen successive washes, and which we still see in the works of the elder living masters, as of Cox and Fielding. In its early time there were no figure painters, properly so called, belonging to the society; the figures in their landscapes were as execrable as those perpetrated by Turner to the last; but now we find figure compositions of unquestionable accuracy in drawing, and these stimulate landscape painters to better things. No Art-society has been more popular or more successful than this.

No. 4. 'Fruit and Flowers,' V. BARTHOLOMEW. A composition of dahlias, white and red grapes, pears and filberts—ripe and mellow as should be a gathering of the yellow autumn. Each object is drawn with the usual faultless accuracy of the artist.

No. 6. 'The Rosary,' J. GILBERT. If there be any originality in this drawing it is in the adoption of the good old rule of simple effect—for simplicity in these days of affectation is originality—the work presents a French (?) peasant girl at her devotions. For breadth, force, and colour, nothing in either oil or water-colour has ever surpassed this head.

No. 9. 'Basle, Switzerland,' W. CALLOW. The subject is a line of buildings standing immediately at the brink of the Rhine and running transversely into the picture. The massing and oppositions of the drawing are substantial and powerful, and the feeling of the detail is similar. The material is rendered striking by the decided contrasts in its treatment.

No. 10. 'Langdale Pikes—near Ambleside, Westmoreland,' COPELEY FIELDING. This is an essay upon rough paper which is not suited to the airy and delicate manipulation in which this artist excels. The subject is one which we all know by heart, but the bravura style of its treatment has in it nothing akin to the usually soft manner of its author.

No. 14. 'Val St. Nicolia, on the range of Mount Rosa,' T. M. RICHARDSON. In this drawing an imposing altitude is obtained by the perspective which raises the mountain peaks nearly to the upper edge of the paper, and the result of the management otherwise is a felicitous expression of grandeur which by the way we humbly submit had been farther promoted by the omission of domestic allusions near the base of the composition. The colour has all the richness of oil with more than its depth.

No. 16. 'Scene on the River Conway, above the Falls, North Wales,' C. BRANWHITE. The subject is a rocky pool of the river enclosed by trees, the foliage of which is made out with much richness and point by the use of body colour. The positive and opaque shades of the near rocks too absolutely importune the eye.

No. 18. 'Hudibras and Ralpho in the

Stocks,' J. GILBERT. An admirable picture, but too highly elaborated; it contains work enough for three such compositions. The pair are seated in sullen despondency, but notwithstanding all the covert humour of the description, the real bricks and mortar behind them has precedence of the figures, and even the same might be said of all the material by which they are surrounded. Of the party coming down the steps we can only say we wish for the sake of the solemnity of the farce that they were not there.

No. 22. 'Scarborough,' C. BENTLEY. *Trop souvent perdrix*: yet we confess we should miss these hacknied subjects, which have, like the "Madonnas," or the "Crucifixions" of old, been constituted the touchstones of artistic power. We have here the town lighted by a gleam of sunshine under a breezy sky, while the foot of the cliff, at the most favourable point of view for opening the harbour, is lashed by heavy waves, which are described with learning and truth.

No. 26. 'Fortune-telling—Andalusia,' F. W. TOPHAM. One of a set of subjects exhibited by this artist, resulting from a visit to Spain, a country as yet comparatively unbroken ground to English artists. Palmistry is the science on which this dark daughter of the sibyls founds her vaticinations. She is the prominent figure of a group of women assembled at a well, in all of whom there is a peculiarity of character which we doubt not is a faithful rendering of the nature which the artist has seen around him. There is here more of substance and earnestness of purpose than we have ever before seen in the productions of this painter, and in addition to the harmony and sweetness which have always distinguished his works.

No. 31. 'Evangeline at Prayer,' JOS. J. JENKINS. A French peasant girl at her devotions on a *prie-dieu*. The effect is that of a broad daylight treatment, in which the materiality of the figure is maintained by masterly but simple dispositions.

No. 40. 'The Vraicking Harvest—Guernsey,' E. DUNCAN. A coast-scene, with groups of people busily occupied in gathering sea-weed for the purpose of manuring the land. The arrangement is interesting and effective, and the subject is much assisted by the draught-oxen, horses, and ponies which figure in the composition. There is much originality in the subject; nothing can be more faithful than the atmospheric gradations; and the warm sunlight which sheds a mellow tone over the entire scene.

No. 44. 'Beaver Pool—on the Conway, North Wales,' D. COX, JUN. The material is picturesque, and the drawing has the merit of looking like a veritable locality: no small praise, since treatment too frequently gives a factitious look to landscape more than to any other class of subject. The trees are well-executed, but the equal masses of the cliff are objectionable.

No. 49. 'Carting Seaweed, Coast of Guernsey, Tide coming in,' E. DUNCAN. The subject is similar, but with difference of dispositions, to the work by this artist already noticed, to which it is also equal in quality.

No. 50. 'Coast Scene, Sunrise,' S. P. JACKSON. This looks like composition,—it is a production of rare excellence; the prominent objective consists of a few cottages, a small sloop or cutter beached, a fragment of some coast fortress, and a catalogue of minor items; but the manner in which the sky and morning effect are wrought out cannot be too highly praised.

No. 52. 'Interior of Broadwater Church, Sussex,' JOSEPH NASH. A subject of ordinary character, but the drawing with its unflinching daylight is beautiful in minute and careful execution. There are two figures, a visitor in the costume of the last century, and a girl who carries the keys, and shows the church; they stand nearly side by side, upon the same plane, both looking straight forward. This we conclude must be an eccentricity in the Hogarthian vein, showing how figures should not be placed.

No. 61. 'The Bay of Uri, Lake of Lucerne, from near Tell's Chapel, where mass is said annually on the Friday after Ascension,' W. C. SMITH. A large representation of masses of bold rocky scenery, very like the place, but we think the subject tells better from a point a little further removed. It is made out from a close observation of nature, and without affectation.

No. 64. 'The Witch Acrasia, charming her lover in the Bower of Bliss,' J. STEPHANOFF. This subject is found in the 12th canto of the second book of the *Faery Queen*, and in addition to the two principal figures an angelic choir is seen above their heads. The bower itself is perhaps somewhat hard, it seems to require a greater floral luxuriance.

No. 66. 'At Netherfield near Kendal, Westmoreland,' H. GASTINEAU. A small moonlight subject, brought forward with infinite sweetness of feeling.

No. 69. 'Tattershall Castle, Lincolnshire, Sunset after a Storm,' C. BENTLEY. The object here is to show a very bright portion of the sky in strong opposition to the rest of the landscape, which is kept low and broad; it is powerful in effect, and a successful imitation of nature.

No. 71. 'Distant View of Hadley Castle, looking towards the Nore,' GEORGE FRIPP. A very attractive passage of scenery, which we do not remember to have seen before, but as it is so near home, we must not be surprised at this. The description of space is beyond all praise.

No. 76. 'Scotch Fern-Gatherers,' FREDERICK TAYLER. Two full-length figures—a Highland girl and boy; the former loaded with a bundle of fern. Although the arrangement is so common—that of relieving rustic groups by an open background—this drawing is not without novelty, in addition to the agreeable colour by which it is everywhere enriched.

No. 81. 'A Gipsy Festival near Granada,' F. W. TOPHAM. The gipsy characteristics are here very marked, especially in a group seated at a table. This is a class of Spanish subject different from what is generally taken up, and very happily adapted to the feeling of the painter.

No. 83. 'Morning in the Highlands—the Royal Family ascending Loch-na-Gar?' painted by command of H.R.H. Prince Albert, CARL HAAG. In this composition are seen the Royal Family all mounted, and ascending a narrow winding path among the mountains. The Prince on the rocky ridge takes the lead, followed by the Prince of Wales and the Princess Royal. Her Majesty, with other members of the family, are nearer the base of the picture. The movement of each figure is perfectly natural, and yet all are arranged in a manner to show the features. The artist must have had some difficulty in dealing with the riding-dresses of the party, which are all grey, and yet the monotony is not felt; this has necessarily required more colour in the other parts of the drawing, which shows throughout skilful arrangement and very masterly execution.

No. 97. 'The Russian Serf,' Jos. J. JENKINS. A female figure at a fountain; near her is a horse, on which is mounted a child. The costume of this figure is extremely elegant, having all the flowing graces of Oriental drapery.

No. 98. 'The Moor of Rannoch, Perthshire—Schehallion seen in the extreme distance,' COPLEY FIELDING. There is very little here to work from: the pith of the subject lies in an inimitable definition of gradation and expression of distance, assisted by a flat but broken foreground.

No. 118. 'Stones of the Lyn,' J. P. NAFTEL. This is literally what the title imports; a bold section of rocks overhanging with foliage. In the lower part the stones and the water are very happily drawn.

No. 121. 'Valentine's Day,' O. OAKLEY. A group of gipsies, apparently with valentines in their hands; but they are all looking directly out of the picture, no common relation having been established between them. In the execution there are valuable points.

No. 123. 'Study of Fir-trees near Streatham,' GEORGE FRIPP. Simply a group of fir-trees standing in an open country. There is as strong an impress of nature in the drawing as if it had been made on the spot. 'Corfe Castle, Devonshire' (No. 125), is a view of another kind, more minutely wrought, broad in its daylight effect, and canopied by a sky of extraordinary atmospheric delicacy.

No. 124. 'October,' FREDERICK TAYLER. The subject may be assumed as the first day of pheasant-shooting, which is alluded to in a distant episode. The more important section of the composition is an agroupment of a gamekeeper's boy with a brace of dogs, a pointer and a setter, which are depicted with unequalled spirit and truth.

No. 137. 'A Turkish Water-carrier,' J. GILBERT. A single figure, presented in profile, carrying the water-vessels at the end of a pole which passes over the shoulder. He may be one of those ragged, murky, miserable children of toil, who carry just enough daily water to supply them with scant daily bread, living anywhere or nowhere, and for the rest scrambling with the dogs of Stamboul to the end of their days. It is a superb Rembrandtesque essay, full of genius and power.

No. 144. 'Festival of "The Popinjay,"' FREDERICK TAYLER. The subject is found in the third chapter of the first volume of "Old Mortality," and the particular point of the festival is that at which the green marksman brings down the popinjay. The work is more full of figures than any we have ever seen by this artist; all are looking up at the falling popinjay, but this is not felt to be monotonous, such a variety of interest is given to the different groups. The drawing is a work of very great excellence, but it is not a conception of that kind which exhibits the best qualities of this painter.

No. 145. 'La Filatrice,' T. M. RICHARDSON. An Italian girl seated, and in profile; it is powerful in colour, and is otherwise an attractive production.

No. 148. 'Fruit,' MARIA HARRISON. A composition of black and white grapes, a melon and other fruits, painted with infinite truth in colour and accuracy of drawing.

No. 164. 'Keep the Left Road,' D. COX. A small drawing in which is represented a gipsy woman answering the enquiry of a mounted traveller as to the road he should take. There is little in the drawing but a description of breadth and distance melting into air; it is something, however, to be able to succeed in this.

No. 168. 'The Rising of the Lark,' O. OAKLEY. A group of two country girls, and the pose of the figures as they look upwards sufficiently indicates the object that interests them; they are carefully made out.

No. 176. 'Sunny Hours,' G. DODGSON. In everything that this artist does there is a tone of superior elegance and refinement. The scene is a composition in which appears a part of the terrace at Haddon, the nearest section being occupied and shaded by trees. Life is communicated to the picture by figures in the costume of the seventeenth century. It is a drawing of masterly execution and charming sentiment.

No. 182. 'The Mourner,' MARGARET GILLIES. The subject is suggested by the lines of Tennyson—

"I watch thee from the quiet shore,
Thy spirit up to mine can reach,
But in dear words of human speech
We two communicate no more."

The two figures which render the spirit of the verse are conceived in appropriate feeling. They at first strike the spectator as a version of the story of Ruth and Naomi. The group comes forcibly forward, the characters are well drawn, and the expression of the features is a triumph in one of the most difficult acquisitions of Art.

No. 188. 'Abbaye St. Amand, Rouen,' JOSEPH NASH. This is much the best picture we have ever seen of this famous building, only in the drawing before us it looks in too good condition. To speak of the picture in ordinary terms of eulogy is not enough; we see here what *should* be done for the building—the drawing is a revival.

No. 189. 'Hydrangeas,' V. BARTHOLOMEW. The flower from which this picture has been made is of itself sufficient for a subject, and so it has been treated. We cannot too highly appreciate the labour necessary to draw and colour every minute leaf with such nice accuracy, and to depict with such truth, the large leaves with their characteristic texture. The effort in this work is not so much to make a picture as to describe in its natural luxuriance a magnificent specimen of the plant.

No. 201. 'Evening at Balmoral Castle—the Stags brought home,' painted by command of Her Majesty, CARL HAAG. This is a pendant to the picture by the same hand already noticed: the subject being the exhibition by torch-light to her Majesty and the royal family, of the result of a day's sport among the hills. It derives a picturesque and even feudal character from the manner in which the scene is lighted by the huge blazing faggot-torches held high above their heads by the stalwart kilted attendants. Her Majesty, the royal family, and some of the personages attached to the court appear at the entrance of the castle, before which lie the stags, the noble antlers of one of which Prince Albert touches, the animal, perhaps, having fallen to his own rifle. The drawing in every passage shows extraordinary facility of execution, and great command of the means of effect.

No. 222. 'A Gathering for the Birthday,' J. BOSTOCK. This is evidently a portrait, that of a young lady at full-length, it is correctly drawn, but the background might have had somewhat more of force.

No. 233. 'May Blossom,' W. HUNT. A sprig of hawthorn blossom thrown down on a piece of veritable roadside bank, accompanied by the nest and eggs of a hedge-sparrow, the representation of which, how exquisite soever, does not compensate the robbery whereby it has been accomplished. We hear surprise continually expressed at

the marvellous identity shown in these curious and original productions. They are copied from pieces of judiciously selected way-side turf, cut out by the yard, and kept in living freshness for a month. The knowledge of the thymy and fragrant bank shown by this painter is even more extensive than that of Puck; though on the score of character Puck has the advantage of him, for it does not appear that the latter professed flagrant burglary.

No. 237. 'Put me Down,' Jos. J. JENKINS. One of those French rustic agroupments to which this artist communicates an inexpressible charm; the flesh tints, and general harmony and brilliancy are equal to anything he has ever done.

No. 244. 'The First Brood,' W. GOODALL. The title refers to a brood of chickens, but the interest of the drawing centres in a company of rustic children who are occupied with the "brood." The work has very much of the solidity and effect of oil painting. The youthful figures are very successful, and the background is unusually careful.

No. 248. 'Halt in the Desert—Egypt,' J. F. LEWIS. A very extraordinary production, surprising not so much by its matter as its manner. The halt is that of travellers with camels and their drivers, presented under an almost vertical sun, and wayfaring over a boundless and unbroken arid plain, in contemplating which the eye is relieved only by dwelling on the minute pebbles which are strewn at the feet of the camels. There is not much in the drawing; but the microscopic textures, those of the coats and trappings of the animals are marvellous in execution. It is not very apparent, but there is a great deal of body colour employed here. The sky is a miracle in flat tinting, indeed every part of the work is remarkable for unique quality.

No. 254. 'Snowdon, from Capel Carig,' D. COX. None but himself can say how many views of venerable Snowdon this artist may have executed within the last fifty years. There are qualities in this sketch which render it difficult to say whether he is now in his best period, or his climacteric was thirty years ago, or his utmost excellence may yet be to come thirty years hence.

No. 264. 'The Assault,' G. DODGSON. This is a sketch representing an onslaught by a troop of knights and mounted men-at-arms in the direction of a castle rising in the centre of the composition. It is very spirited.

No. 269. 'The Water Lilies,' W. GOODALL. The scene is a piece of close landscape, with water and pollard willows, and the point of the subject is the effort of a young rustic to reach some water lilies that grow in the water. The material is simple, but it is rendered interesting by the fidelity to nature by which it is characterised.

No. 305. 'Camels and Bedouins, Desert of the Red Sea,' J. F. LEWIS. Here is a pendant to the drawing by the same artist already noticed; the subject-matter and effect are identical. It has all the extraordinary execution of the other drawing—touch marvellously minute, with a perfect preservation of breadth, with, perhaps, the exception of the pebbles on the ground; in nature they are more mixed, less individualised. The right arm of the nearest Bedouin looks too long.

No. 316. 'Squally Weather, Dover Old Pier,' COPLEY FIELDING. A class of subject into which this painter throws more force than any other he paints, describing with impressive power the dark menacing sky, the heaving sea, and the howling wind; his productions in this feeling afford a

refreshing variorum from the sunny calm of his broad daylight landscapes.

No. 341. 'Roman Peasants at the Entrance to a Shrine,' J. F. LEWIS. This is a subject frequently painted; but we seldom see anything so daring in the way of chiar'oscuro. The drawing presents a company of devotees kneeling in adoration. All that we have already said of the inimitable manipulation with which the works of this painter are finished applies to this picture, and we doubt not that the interior here represented is faultlessly true; we therefore find behind the figures, and contending with them for precedence, a variety of lights, the natural result of which is, an undue reduction of the importance of the living agroupment. The light is broad, but the substance and depth are sacrificed; the principal purpose seems to have been to cover the surface with minute work. From the composition and character of the "Harem:" this was suitable to that work, but is not the treatment for the subject under consideration.

Among the minor drawings and sketches, valuable examples might be cited; but to them we cannot extend our necessarily brief notice.

THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS.

THE twentieth exhibition of this society opened on the 1st of May, with a catalogue of three hundred and sixty-seven drawings: comprehending, as usual, works in every class of subject. Many, we observe, of the members do not exhibit, and those from whom we are accustomed to expect important productions, make this season but little impression. One of these especially may be instanced, who has been a regular contributor of highly interesting works: we mean Haghe, who this year has sent only a small sketch. This exhibition is generally rich in figure pictures, but this year works of this class are not remarkable. In many of the landscapes there is a high degree of excellence, but we think the strength of the exhibition lies in the smaller drawings.

No. 10. 'On the Coast near Tynemouth—Northumberland,' J. H. MOLE. This subject comprehends a valuable variety of material; it is low water, the shore is well broken with rocks, and of the forms of the cliffs the most is made; the composition, in short, is commonplace, but it is skilfully managed, and coloured with much taste.

No. 13. 'Short Common—near Acton, Hants,' JAS. FAHEY. A small oval drawing, distinguished by unaffected treatment, and the force it derives from its well-contrasted light and shade.

No. 23. 'Richmond Castle, Yorkshire,' W. BENNETT. The view is taken from the river-side; the castle therefore rises high above the spectator, and on the opposite bank. The artist is generally fortunate in his effects: the sky here is sombre and menacing, the same tone pervades the lower composition; the near trees and rocks are in the *forte* of his manner.

No. 27. 'King John refusing Allegiance to the Pope,' E. H. CORBOULD. This is the scene in the third act of King John, in which that king refuses to Pandulph to nominate Stephen Langton Archbishop of Canterbury. The scene is in the tent of the King of France which is brought forward as a blue background for the figures. This we humbly submit might

have been broken up, so as by some means, to have relieved the almost even circle of figures. John is seated by the side of the King of France, and all the persons of the dramatic scene are present. This drawing has been executed by command of her Majesty.

No. 28. 'Study of Dorkings, the property of H. R. H. Prince Albert,' HARRISON WEIR. There are three of these birds; a magnificent cockerell and two hens, drawn and painted to the life, but the birds are upon the same plane and all presented in exact profile.

No. 33. 'Bovisand Heights, Plymouth Sound,' S. COOK. There is a charming originality of colour in this drawing and in execution it is not less praiseworthy.

No. 36. 'Abbeville,' THOS. S. BOYS. A small drawing, the principal object being the ancient cathedral, in contrast to which appear a few ragged old houses. These two points are skilfully brought together; the cathedral is worked out with elaborate detail.

No. 40. 'Jeanette,' JOHN ABSOLON. A small figure seated in desponding solitude and resting against a sheaf of corn. The drawing is spirited and well coloured.

No. 44. 'A Woodland Scene,' ROBERT CARRICK. The view is closed in by trees, and derives life from two figures that are attaching a horse to the bole of a felled tree, but of course without a hope that the horse can draw such a log. This is an essay in colour very freely painted.

No. 53. 'Jedburgh Abbey, Roxburghshire,' WILLIAM BENNETT. A drawing of very great power and full of natural quality, inasmuch that it seems to have been closely imitated from the locality, of which the most romantic view is afforded. The masses and parts of the composition are well defined, but at the same time they form one perfect and harmonious whole. The scene is without an indication of life, this is so far judicious, as we scarcely know any kind of vitality that would not disturb the sentiment and associations of the drawing as it now stands.

No. 54. 'Sunday Morning,' W. LEE. A study of a girl standing reading under a church porch costumed as a French peasant. The face is painted with the fastidious finish of miniature and the figure is otherwise satisfactory.

No. 62. 'Interior of Roslyn Chapel,' JOHN CHASE. This is certainly the most perfect drawing of this famous interior we have seen. The apprentices' pillar and its wreath, with all the other detail, are rendered in close imitation of the interior. The lights are substantial and the shades express depth and at the same time sustain the forms.

No. 68. 'Mein Vöglein,' H. WARREN. The words of the title are the apostrophe of a German girl to her bullfinch which she holds before her on her finger. The figure is entirely German in character—it is circumstanced with much originality at the back of a house, such as many we may see abutting on a hill in some of the Rhine villages. The drawing is powerful in colour.

No. 75. 'The Destruction of Idols at Basle,' E. H. CORBOULD. Were it not for the rather ordinary cast of the female characters in this composition, the male figures are those of a higher order of historical composition than could be found among the burghers of Basle. A fire fed by images and church properties occupies the centre of the picture, and with this all the effects are in relation. The most prominent impersonation, a figure in a panoply of plate armour is admirable in drawing, and in the others, there is less of prettiness and

more of masculine force than are generally found in the works of this artist. It is scarcely determinable that it is a scene from the iconoclastic annals of the Reformation, a little more breadth of emphasis would have been advantageous in this part of the narrative. The work however abounds in original circumstance, it is full of movement and bold propositions, and even admitting the free use of body colour, it exhibits in depth, texture, and all the representative surfaces of water colour art a perfect mastery.

No. 76. 'A Gipsy Camp,' H. MAPLESTONE. This composition describes an evening effect which this artist always paints very successfully.

No. 80. 'Trees in the vicinity of Croydon,' AARON PENLEY. A small drawing, in which is seen a well wrought group of trees; it is mellow and harmonious in colour.

No. 90. 'On the skirts of an ancient Forest,' D. A. M'KEWAN. A close scene shut in by old trees with crisp foliage and gnarled trunks. In its lights and darks the drawing is very forcible, indeed it is a work of much excellence.

No. 93. 'St. Valentine's Day,' W. LEE. The subject is rendered by two half-length figures—girls at a window looking for the postman. The features are full of animated expression, and warm and life-like in colour.

No. 104. 'Nourmahal,' JANE S. EGERTON. This is a full-length figure, wearing of course oriental costume; there is merit in it as a figure study, but it expresses too much the languor and indifference of the model.

No. 108. 'Stirling from Bannockburn,' JAMES FAHEY. The view is judiciously selected as showing not only the castle and town, but an extensive tract of the neighbouring country.

No. 110. 'An Italian Lake,' T. L. ROWBOTHAM. A large composition, very like what it is intended to represent. It is extremely well drawn, but exaggerated in colour, especially in red, to an extent far beyond anything ever seen in Italian buildings.

No. 121. 'Richmond—Yorkshire,' J. W. WHIMPER. A distant view of the town, from a point affording a prospect over a vast expanse of country, which is very happily described here. This is a standard subject: every year produces one or more views of the place.

No. 124. 'Fresh from the Moors—Fine Evening after Rain,' D. H. M'KEWAN. A passage of wild mountain scenery, showing in its near section a burn swollen by recent rain, and rustling over its rocky bed. The trees, rocks, and general feeling of the description are full of truth.

No. 135. 'Dead Game,' MARY MARGRETS. A brace of pheasants, very carefully drawn, and coloured up to the brilliancy of nature.

No. 151. 'Ulleswater, from Gowbarrow Park, Cumberland,' AARON PENLEY. A large drawing of a very attractive subject: it is full of colour, and represents faithfully the character of the scenery.

No. 159. 'After the Ball,' MISS FANNY CORBAUX. A very elaborate and not less successful production, representing a lady in modern evening dress. She reclines apparently fatigued: she has removed the wreath from her hair, and is meditating upon the incidents of the ball. It is altogether the most successful drawing we have ever seen by this lady.

No. 160. 'The Field of the Cloth of Gold,' JOHN ABSOLON. In the treatment of the subject there is no allusion to the famous meeting of Henry and Francis. The plain is here a corn-field studded with piles of sheaves and peopled by reapers. It is

sketchy, but firmly drawn, and satisfactory in effect and colour.

No. 165. 'On the Banks of the Thames,' W. TELPIN. A view taken somewhere below bridge, comprehending all the accidents of a busy part of the river, craft of various kinds high and dry, houses, buildings, sheds, and a variety of material worthless everywhere, save in a picture. It is an unassuming, but a meritorious work.

No. 179. 'Hayward's Heath,' JAMES FAHEY. We are rather surprised we do not more frequently see that well-known group of firs much too prominent on the Brighton Railway to escape the artistic sense. The view is taken from near the trees, and affords an extended prospect of the country.

No. 193. 'Ave Maria—Venice,' CHARLES VACHER. This view of Venice presents principally the church and the buildings grouping with the Dogana, which, together with a section on the right, are made to tell in opposition to the bright evening sky. The shades are deep and clear, and the effect is fully realised.

No. 202. 'The Merry Dance,' JOHN ABSOLON. The subject is the merry dance of a company of rustic youths and maidens in the open air. The same idea has, we believe, been treated before by this artist.

No. 208. 'Havre and Cape Le Heve, from the outer Buoy, Fishing Lugger running out,' THOMAS S. ROBINS. The view is taken from beyond St. Adresse, and off the light-houses, with little but an indication of the pier and the entrance to the port, the principal objects being the fishing boat and other craft, which with the movement of the water are drawn with much reality of effect.

No. 216. 'The Warrant exhibited to the Lady Abbess of a Benedictine Nunnery for the Suppression of her Convent,' HENRY WARREN. In this composition there are numerous figures, all circumstanced in a manner to support the principals and assist the narrative. The right section of the picture is successful in colour, and arrangement; here a clerkly functionary makes an inventory of the valuables of the monastery—rather premature, as the warrant is but just presented. The lady abbess receives the spoilers with sorrowful dignity, and everywhere the subject is sustained in a manner to supersede the necessity of a title.

No. 219. 'Roses and Lilies,' MRS. HARRISON. A study from a group of flowers and fruit—roses, grapes, &c.; painted with brilliancy and truth.

No. 225. 'A Stream from Dartmoor,' W. BENNETT. This is simply a rivulet flowing over a rocky bed, and shaded by trees—powerful in effect and vigorous and truthful to a degree.

No. 261. 'At Pallanza, Lago Maggiore,' T. S. ROWBOTHAM. An accurate representation of the place which is a good subject for a picture as affording a well disposed association of romantic material. It is however too highly coloured.

No. 267. 'Stag Rocks, Lizard, Cornwall,' S. COOK. A charming drawing, presenting the subject, a passage of a bold and rocky coast, under a very successfully painted sunset effect. It is exquisite in colour without being forced, and the fading distances retire under the eye, held as it were in atmospheric suspension like the prominent points of a dissolving view.

No. 279. 'St. Amanda, Rouen,' J. S. PROUT. A group of those dear, dirty old houses, valuable on paper, but detestable as habitations; the exteriors are historical, they are associated with long passed away burghers, doublets, rapiers, halberts, and that sort of thing, and perhaps the *genius loci* of some of them (if he could be caught)

might speak of Bedford and Joan of Arc. The drawing represents faithfully these picturesque remnants.

No. 284. 'Countessbury Crags on the Lyn, North Devon,' S. COOK. This is a drawing of a quality approaching sublimity. The subject is selected with fine taste, and painted with an exalted tone of poetic feeling. It is a wild scene—rocks and trees—accompanied by the effect of a thunder-storm. The picture is not very large, but it is a production of great excellence.

No. 293. 'Autumnal Tints,' H. C. PIDGEON. A subject of an ordinary kind, consisting of trees, a broken bank, and a bottom of ferns, very agreeably put together, and rich and harmonious in colour.

No. 296. 'Dutch Vessels running into Flushing Harbour,' THOMAS S. ROBINS. These vessels are well and decidedly characterised. They might be going into any other harbour; nevertheless, the drawing is pleasing in treatment, and displays skill in marine subject-matter.

No. 307. 'A "Soft Morning" on the Hills,' D. H. M'KEWAN. A study of rocks—a small section of mountain-scenery brought forward under a rainy sky. The colour is natural and unexaggerated, and altogether the drawing is very forcible in effect.

No. 313. 'Woodland Scene,' FANNY STEERS. A small group of trees, successful in form, and harmonious in colour.

No. 317. 'Mr. and Mrs. Charles Kean in their Macbeth Characters—Painted by command of her Majesty.' These are two figures separately painted, and not intended as allusive to any particular passage of the play. The portraits are small, and may be termed full-length miniatures; and with respect to resemblance, perhaps, Mrs. Kean is the more successful. They are masterly in drawing, and worked out with the nicest finish, but the position of the shield hanging at the knee is neither graceful nor dignified: if there be an authority sufficient to justify this method of carrying the shield, it is one of those eccentricities which do not tell in painting.

No. 314. 'Portrait of Henry Cooke, Esq., Author of "Sketches in the Pyrenees, &c. &c."', SARAH SETCHEL. This is a drawing, pure, bright, and life-like in colour, and animated by life-like expression. All who know the works of this lady, must feel disappointment that so few of them are exhibited.

No. 318. 'A Corps de Garde,' L. HAGHE. This is a small drawing, the only work this artist exhibits. It shows a few Belgian burghers of the seventeenth century on military duty at the guard-house door of their hôtel-de-ville. It is a most spirited drawing; the figures are all big with the full blown civic importance which is such an amusing feature in the characteristics of many of this artist's impersonations. His works are this year missed by the visitors to this institution.

No. 319. 'Beauchamp Tower, Chepstow Castle, Monmouthshire,' E. G. WARREN. Simply the tower rising above a luxuriant wilderness of summer foliage. The drawing strikes the spectator as having been worked out from a photograph but coloured from nature. It is beautifully manipulated and full of truth.

No. 323. 'Ducks,' CHARLES H. WEIGALL. A small drawing, nevertheless remarkably accurate in the description of the birds.

No. 331. 'Muscovy Ducks,' by the same painter, is equally meritorious.

No. 324. 'No, my Dear, they are for the Broth,' HENRY WARREN. The title is the reply of an old woman peeling turnips to a child who asks for one to eat. This study

is entirely successful, especially in the elder figure.

No. 338. 'Matilda,' ED. H. CORBOULD. This lady is reading; the figure and the incidents of the composition are worked up to the utmost nicety of miniature execution.

No. 339. 'The Sea-Side—a Sketch,' ROBERT CARRICK. An original and striking composition, showing a boat containing a number of boys who are busied in pushing it off; the figures are full of life and spirit.

No. 345. 'Light,' M. ANGELO HAYES. The principal in this drawing is a soldier of the 11th Hussars, whose horse is drinking at a rivulet; the regiment is at hand as if at a field day. It is one of the best of the minor works of its author.

No. 348. 'Scene from the Merchant of Venice,' G. HOWSE. A class of subject, not, we think, usually painted by this artist; the drawing is, however, judicious in the arrangement of its parts, but it had been better with less attention to the details of ornamentation.

No. 365. 'The Rise,' and No. 356. 'The Fall,' HARRISON WEIR, are two drawings of great power describing "the rise" of a covey of partridge, and "the fall" of a brace to the guns of the sportsmen. The birds are well drawn and the purpose of both pictures is sustained by knowledge and observation. The birds that are shot are already lifeless, and we expect them to fall heavily to the ground. Both drawings are full of impressive truth.

With a notice somewhat briefer than usual we are compelled to close our review of the exhibition; very many of the works of which we have spoken, we would willingly have described at greater length. On these we have curtailed our observations, and yet have not been able to instance all that merit favourable mention.

THE VERNON GALLERY.

THE BALCONY.

W. Etty, R.A., Painter. J. C. Armytage, Engraver.
Size of the Picture, 2 ft. by 1 ft. 8½ in.

We have now come to the last of the eleven pictures by Etty which are contained in the Vernon collection; it is a work that will well serve as a companion picture—though we do not believe it was so intended by the painter, as it is a little larger—to that we introduced into our last year's volume, under the title of "The Brides of Venice;" in both there is a group of figures in a recess covered with the vine, and a gorgeous piece of tapestry thrown over the balcony; but in that now engraved there is added to the lower part of the composition a shawl of peculiar richness, which greatly enhances the brilliancy of the work.

"The Balcony" exhibits the defects as well as the beauties of our great colourist; the comparative insipidity and absence of refined expression in the faces of the females, and a degree of indifference to the graces of form: on the other hand, it shows much elegance of composition, a powerful management of *chiar-oscuro*, vividness and richness of colour, and powerful effect by the contrast of strong and almost positive tints. In these latter qualities it perhaps excels the other picture to which allusion has been made, while, as a whole, it is less agreeable in sentiment. But in estimating any work from the pencil of this painter, we must always bear in mind that he never sought to satisfy the admirers of "prettiness;" he took a broader view of the artist's functions, and aimed at the attainment of those higher characteristics by which many of the old masters of Art are distinguished, and which are looked for by those who consider that painting should be addressed more to the understanding than to mere sentimental feeling.



W. H. TTY, R.A. PAINTER.

J. C. ARMYTAGE, ENGRAVER.

THE BALCONY.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.
2 FT. IN. BY 1 FT. 8 1/2 IN.

PRINTED BY G. VIRTUE.

LONDON, PUBLISHED FOR THE PROPRIETORS.



SIR JOSHUA REYNOLDS AND HIS BIRTHPLACE.*

NORTHCOTE supposes that the William Gandy† spoken of in our last notice, was an early master of Reynolds, but there seems no direct evidence of this, though he was doubtless acquainted with the works of Gandy, which, Northcote says "were probably the first good portraits which he had seen previously to his going to London." And yet if he was not acquainted with



THE ROOM IN WHICH REYNOLDS WAS BORN.

Gandy as a master, to whom could the following remarks, written by Sir Joshua's father, apply? If they were intended for Hudson, who was occasionally a visitor at Bideford, in Devonshire, it is clear that the charge of jealousy or envy cannot be maintained against him. The first is dated December 7, 1744. "I understand that Joshua by his Master's means, is introduced into a club composed of the most famous men in their profession, that was the word in Bob's letter, who had it from Molly, which is exceeding generous in his master." The date of the next is May 24, 1745. "I understand by a letter which Joshua has writ Mr. Craunch, that Joshua's master is very kind to him; he comes to visit him pretty often, and freely tells him where his pictures are faulty, which is a great advantage; and when he has finished anything of his own, is pleased to ask Joshua's judgment, which is a great honour." These extracts certainly involve in some obscurity what biographers have hitherto said about the instructors of Reynolds: the word "master" is used in both, but no name is mentioned. Mr. Cotton solves the difficulty thus, and it seems more than probable that he is right. He assumes that Reynolds returned to London about the latter end of 1744, and that, a reconciliation with Hudson having taken place, he introduced his former pupil, and consulted him as the father's letters inform us. The death of the elder Reynolds, which happened in 1746, summoning the son once more into Devonshire, it was then he took the house at Plymouth Dock, in conjunction with his sisters; the family

being compelled to relinquish their abode at Plympton.

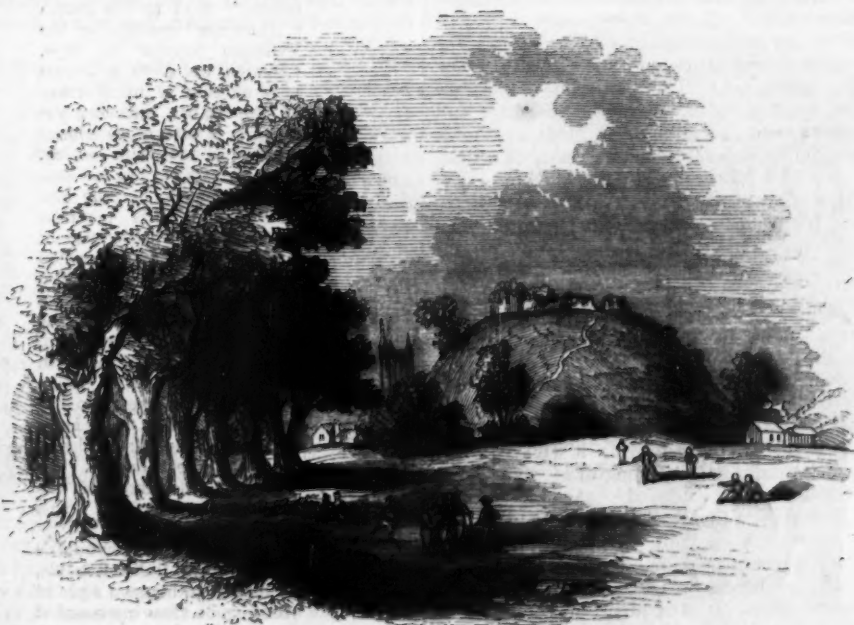
The death of Reynolds's father was a severe trial to the son; how could it be otherwise? the good and estimable old man had always shown himself a most indulgent and affectionate parent, ever solicitous for the welfare of his children, but especially for that one concerning whom he seemed to have a presentiment that he was destined to give a name of distinction to his family. He lived to witness the ground ploughed up, and the seed sown for such a result, but not long enough to be present at the gathering in of the harvest, nor even to see its progress to maturity.

Reynolds, like most other artists desirous of excelling, was very anxious to visit Rome, and about three years after the decease of his father an opportunity to do so, though by a somewhat circuitous route, presented itself, which was too favourable to be neglected. Among the acquaintances whom he made at Plymouth Dock, through his intimacy with the Edgcombe family, was that of the Hon. Augustus Keppel, then a captain in the navy, and afterwards Viscount Keppel. This officer having received an appointment in the Mediterranean, offered the artist a passage in his ship, the "Centurion," bound in the first instance for Algiers. They sailed on the 11th of May, 1749, touching first at Lisbon, then at Gibraltar, and afterwards proceeding to Algiers. Keppel's mission to the latter place was soon settled, he then set sail for Minorca, where his companion met with an accident by falling, while on horseback, over a precipice, severely cutting his lip; the effect of this is seen in

almost all existing portraits of Reynolds. This circumstance delayed him some time at Port Mahon, but he was not idle with his pencil: several persons sat to him while recovering from

eyes the glories in art of which he had heard so much; he desired to pay his homage to the princes of the profession, and profit, if possible, by studying their productions. A visit to the Sistine Chapel confers on an artist that kind of dignity which studying at a university bestows on a scholar; and one would imagine, from the importance attached to such a pilgrimage, that excellence in painting could be acquired like knowledge in Greek; but the power to remember is one thing, and the power to create is another." The inference which we draw from the concluding passage of this extract is, that a man who goes through the ordinary college terms must necessarily turn out a good scholar, and that a retentive memory is all that is essential to obtain a knowledge of the dead languages: but if so, how is it that of the hundreds, nay thousands, who in the course of some quarter of a century pass through our universities, we have only one Parr, or one Arnold within the same period. Neither Oxford nor Cambridge can produce such men, if there is no fit mental quality to work upon, any more than a residence of two or three years in Rome can make a Titian or a Reynolds.

On the paragraph we have just quoted, Mr. Beechy very justly observes;—"It may here be suggested that Rome is, in fact, something more to the student in painting than an imaginary source of inspiration; it is a practical school for the study of art, and for those important branches of it, in particular, which alone can give it the intellectual value which constitutes its greatest attraction. Sir Joshua gained more from the Sistine Chapel than the empty distinction of having visited it: and if others have returned from it with no larger views of art than those with which they first may have entered it, the fault must be attributed to the weakness or the carelessness of the visitors, and not to the works which they contemplated." The truth is, Oxford and Rome, or any other cities renowned for literature and art, serve only as aids to develop genius, they can never create it, nor even impart the power to remember what may have been taught and seen, so as to confer any decided superiority. Intellect far above the common order is as necessary for the thorough acquisition of the dead languages, as superior ability of another kind is to constitute a really good artist: in both instances plodding industry



DISTANT VIEW OF THE CASTLE AND MOUND.

his fall. As soon as he was able to prosecute his journey, he took leave of his kind friend Commodore Keppel, engaged a passage to Leghorn, and thence proceeded to Rome.

Speaking of Reynolds's visit to Rome, Allan Cunningham, in his "Lives of British Painters," remarks that "he longed to see with his own

may do much, but it cannot endow with gifts which nature has denied.

The finest works of art are not always those which at once strike the spectator and rivet his attention; in fact it requires close study, and not a small amount of knowledge of the subject, rightly to estimate a good picture or a noble

* Continued from p. 132.

† We presume the artist here alluded to was son of James Gandy, who died, according to Pilkington, in 1689. The latter is said to have been a pupil of Vandyck, in whose style he painted portraits, most of which are in Ireland, and, by some, are considered as little inferior to those of his distinguished master. Gandy was a native of Exeter, and left a son named William. Joseph Gandy, A.R.A., the architect, who used latterly to exhibit some fanciful architectural designs, and who died a very few years since, was also, we believe, of the same family.

piece of sculpture. We have met with men well-instructed and of general information, who could not discover the least merit or beauty in the cartoons of Raffaele till they had carefully examined them several times. Though this cannot quite be said of Reynolds, yet the first acquaintance he made in Rome with the works of that great painter was very far from producing the impression which might be expected on a young and ardent, but, as yet a comparatively untaught, mind in the most elevated walk of art. In a paragraph quoted by Malone in his "Life of Sir Joshua Reynolds," the latter has said; "It has frequently happened, as I was informed by the keeper of the Vatican, that many of those whom he had conducted through the various apartments of that edifice, when about to be dismissed, have asked for the works of Raffaele, and would not believe they had already passed through the rooms where they are preserved; so little impression had these performances made on them. One of the first painters in France told me that this circumstance happened to himself; though he now looks on Raffaele with that veneration which he deserves from all painters and lovers of the art. I remember very well my own disappointment when I first visited the Vatican; but in confessing my feelings to a brother student, of whose ingenuousness I had a high opinion, he acknowledged that the works of Raffaele had the same effect on him; or rather, that they did not produce the effect which he expected. . . . My not relishing them was one of the most humiliating things that ever happened to me. I found myself in the midst of works executed upon principles with which I was unacquainted.—I felt my ignorance and stood abashed."

Reynolds passed nearly three years in Italy, the far larger portion of the time in Rome, but he also visited Genoa, Florence, Venice and Bologna. It is remarkable that he should have seen in these latter cities so little to induce him to prolong his stay in them, especially in Venice, the great school of colour, that quality of painting on which so much of his own fame is based. Raffaele and Michel Angelo are names that undoubtedly sound greater than those of Titian and Correggio, but while Reynolds copied and studied the former, his works show a stronger resemblance to those of

character into which little of the lofty, and nothing of the divine, could well be introduced." In his ninth "Discourse" he draws this distinction between Raffaele and Titian; they

than otherwise. "Sir Joshua Reynolds," he says, "owed his great superiority over his contemporaries to incessant practice and habitual attention to nature, to quick organic sensibility, to

considerable power of observation, and still greater taste in perceiving and availing himself of those excellences of others which lay within his own walk of Art: I can by no means look upon Sir Joshua as having a claim to the first rank of genius. He would hardly have been a great painter if other great painters had not lived before him. He would not have given a first impulse to the Art, nor did he advance any part of it beyond the point where he found it. He did not present any new view of nature, nor is he to be placed in the same class with those who did. Even in colour, his pallet was spread for him by the old masters; and his eye imbibed its full perception of depth and harmony of tone from the Dutch and Venetian schools rather than from nature. His early pictures are poor and flimsy. He indeed learned to

4 Mrs Garrick. prevented
10 1/2 Micks by my eye
1 Lady Beauchamp by my eye

10

1 1/2 Lady Beauchamp

11 Mrs Cox

1 Lady Beauchamp

10 model

Mrs Wincham

11 Mrs Cox

1 July 1789.

"seemed to have looked at nature for different purposes; they both had the power of extending their view to the whole; the one looked only for the general effect as produced by form, the

see the finer qualities of nature through the works of Art, which he, perhaps, never would have discovered in nature itself. He became rich by the accumulation of borrowed wealth, and

other as produced by colour." And in his fourth "Discourse" speaking of the Venetian painter he says, "though his style is not so pure as that of many other of the Italian schools, yet there is a sort of senatorial dignity about him, which, however awkward in his imitators, seems to become him exceedingly. His portraits alone, from the nobleness and simplicity of character which he gave them, will entitle him to the greatest respect, as he undoubtedly stands in the first rank in this branch of Art." And again in his ninth "Discourse," "it is to Titian we most turn our eyes to find excellence with regard to colour, and light and shade, in the highest degree. He was both the first and the greatest master of this Art."

The result of Reynolds's studies in the Italian Schools, as applied to his own style of painting, is thus commented upon by Hazlitt, whose criticisms upon Art are distinguished by an acuteness of judgment, and, in general by an amount of truthfulness few who are acquainted with

the subject will feel disposed to deny. The remarks may appear somewhat severe to those who are accustomed to consider Reynolds among the brightest luminaries of painting, but we are rather disposed to assent to them

his genius was the offspring of taste. He combined and applied the materials of others to his own purpose with admirable success; he was an industrious compiler or skilful translator, not an original inventor, in Art. The art would



THE SCHOOL-ROOM.

the latter; so that it has been observed, "he admired one style and painted another; that with Raffaele and Michel Angelo, and the 'great masters,' and the 'grand style' on his lips, he dedicated his own pencil to works of a



STAIRS LEADING TO THE SCHOOL-ROOM.

remain, in all its essential elements, just where it is if Sir Joshua had never lived."

This quotation, from a writer whose judgment is seldom wrong, is a digression from the progress of our narrative, and yet it can scarcely be considered out of place here, inasmuch as the character of Reynolds as a painter was the result of his visit to Italy; and while

settlement in London, that he became acquainted with Dr. Johnson; and though the two men differed as wide as the poles in temperament and disposition, Johnson, "rough and saturnine," Reynolds, "soft, graceful, and flexible," their respect and esteem for each other ripened into a friendship firm and lasting.

From St. Martin's Lane, Reynolds removed to a larger house on the north side of Great Newport Street, where he resided till 1761. By this time his practice had so increased his means, that he was in a condition to purchase a house for himself; and finding a suitable one on the west side of Leicester Square, he bought it, "furnished it with much taste, added a splendid gallery for the exhibition of his works, and an elegant dining-room; and finally taxed his invention and his purse in the production of a carriage, with wheels carved and gilt, and bearing on its panels the four seasons of the year. Those who flocked to see his new gallery, were sometimes curious enough to desire a sight of this gay carriage; and the coachman, imitating the lacquey who showed the gallery, earned a little money by opening the coach-house doors. His sister complained that it was too showy;—"What!" said the painter, "would you have one like an apothecary's carriage!"

Round the hospitable and elegant table of the courtly painter, would now assemble most of the distinguished *litterati* of the day; for though not a man of education himself, in the ordinary acceptance of the term, he delighted in the society of cultivated minds and of men of genius. Johnson and Boswell, Goldsmith and Sterne, Edmund Burke, Garrick, Percy, Lord Lansdowne, Lord Palmerston, and others, were frequently his guests. With Burke, Reynolds was on very intimate terms; and when he could spare time from his professional engagements, accepted the repeated invitations of the great orator and

living at the present time; the present Earl Fitzwilliam, whose portrait he painted when his Lordship was about five years old, is among the number, and so is the model just alluded to, Mr. Rolfe, the proprietor and occupant of Sealy's Farm, near Beaconsfield.

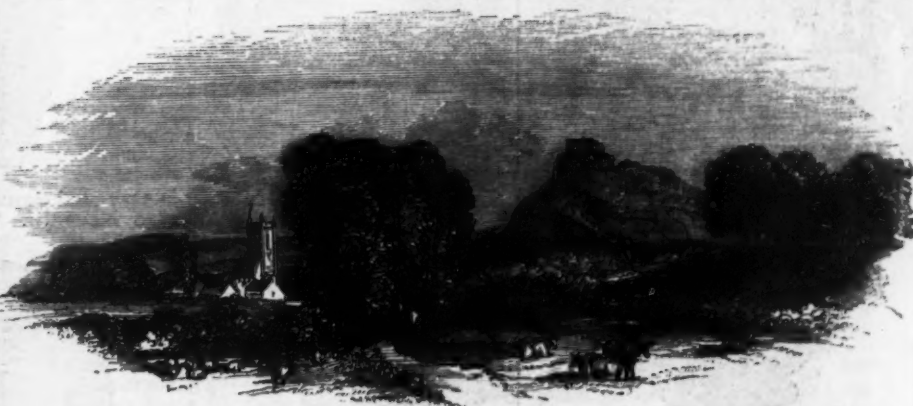
In the documents which Mr. Cotton has permitted us to make use of, as stated in our former notice, we find that he has been allowed by Miss Gwatkin, of Plymouth, to take extracts from a number of memorandum-books, now in the possession of that lady, which formerly belonged to Reynolds, and which contain, in his own handwriting, a list, with some few intermissions only, of all the persons who sat to him for their portraits from the year 1755 to 1790. Mr. Cotton, who intends, we believe, to give this list in his forthcoming book, has kindly sent us a fac-simile of one of the pages, which we have introduced. He says, what will very probably be the case, that the publication of this list "may lead to the authentication of some doubtful or neglected portraits which still slumber in the housekeeper's room; and, at all events, it cannot fail to excite admiration and wonder at the astonishing amount of work which Sir Joshua must have done each day, and at the constant, persevering industry for which he was remarkable." This catalogue contains nearly fourteen hundred names: what a portrait-gallery would these pictures make, if all were collected under the same roof! When one recollects the host of celebrated men and women connected with the public and private histories of the period, whose names will be found in this list, it may be safely affirmed that no other painter, ancient or modern, attracted to his studio such an assemblage of illustrious sitters. Mr. Burnet, who has written so ably on Reynolds's works and "Discourses," truly remarks that,—"The sitters of Reynolds, notwithstanding the pomatumed pyramids of the female hair, and the stiff, formal curls of the male, which set every attempt to beautify the features at defiance, either by extension of the form, or harmonising of the several parts of the countenance (serious obstacles to pictorial beauty), were still in possession of that bland and fascinating look which distinguishes people of high breeding. Of Reynolds, we know that all the beauty and talent of the land flocked to his painting-room, conscious of being handed down to posterity, with all the advantages which pictorial science could achieve." As an instance of this, Sir Joshua's pocket-book for 1758, contains a list of nearly eighty portraits; among them we find the names of the Dukes of Cumberland, Devonshire, and Lancaster; the Duchesses of Richmond and Grafton; Lords Weymouth, Beauchamp, Sandwich, Morpeth, R. Spencer, Portland, Portmore, and Strafford; Ladies E. Keppel, St. Aubyn, Harrison, B. Hamilton,



LANE NEAR PLYMPTON CHURCH.

we recognise in him the artist whom the English school acknowledges as its head, and to whom it is more indebted than to any other for its present high position, arising from the impulse he gave to it, and the example he set before it, we cannot rank him with the great men of Italy, nor even of the Low Countries, either in the compass of his art, or the development of that particular branch with which his name is more immediately associated. "He was deficient," writes Allan Cunningham, "in the lofty apprehension of a subject; had little power in picturing out vividly scenes from history or from poetry; and through this capital deficiency of imagination was compelled to place in reality before him what others could bring by the force of fancy."

Reynolds returned to England in October, 1752, and took a house in St. Martin's Lane, where he at once commenced his career as a portrait-painter. As might be expected, when he attempted to put in practice the knowledge he had acquired in Italy, he found much opposition from those artists who, having themselves followed a beaten and formal path, could not understand why it should not content others also; they could understand neither his principles nor his practice. His old master, Hudson, was one of the first to cry out against the young innovator;—"Why," Reynolds, he cried out, on looking at a picture of a boy which the latter had recently completed; "you don't paint so well as when you left England." Ellis, who had studied under Sir Godfrey Kneller, and had been much employed as a portrait-painter, expressed his opinion:—"Ah, Reynolds, this will never answer; why you don't paint in the least like Sir Godfrey." But Ellis proved a false prophet; Reynolds found that his new style did "answer;" it soon attracted attention, and gained admirers; his studio became the resort of beauty and fashion, to whom the grace and elegance of his compositions were a novelty; among his earliest aristocratic sitters, were the second Duke of Devonshire, and the artist's patron, Commodore Keppel. It was also not long after his



PLYMPTON, FROM THE FIELDS LEADING TO RIDGEWAY.

statesman to his mansion at Beaconsfield. It was on the occasion of one of these visits, that Reynolds found the model of his celebrated picture of the "Infant Hercules Strangling the Serpents," executed for the Empress Catherine of Russia, and now in the Imperial collection at St. Petersburg. Of the many individuals who "sat" to Reynolds, how very few are

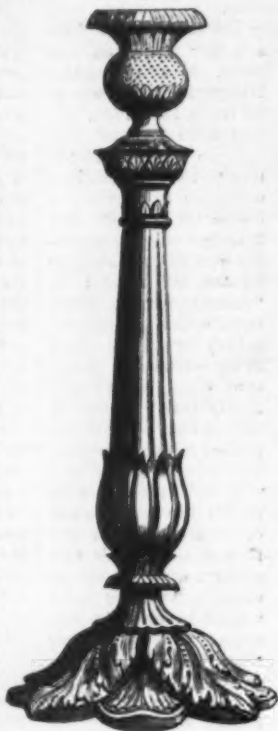
* Allan Cunningham's "Lives of the British Painters."

L. Greville, C. Fox, Stanhope, Standish, Raymond, Granby, and Coventry; Sirs M. Featherstone, St. Aubyn, T. Harrison, &c., &c.

We are compelled, by want of space, to break off our narrative more abruptly than we intended. Of the twenty-two portraits of Sir Joshua from his own pencil, which Mr. Cotton describes and locates, he does not allude to that from which our engraving was copied; nor do we know how it came into the possession of Mr. Vernon.

THE PROGRESS OF ART MANUFACTURE.

From the establishment of Messrs. DANIELL, of Bond Street, we have selected four objects, the produce of the manufactory at Colebrookdale. The two Vases

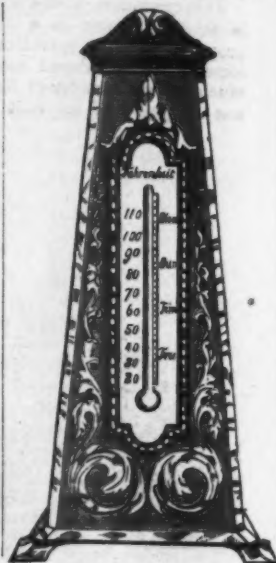


are copies of the very beautiful original Sèvres vases, the property of the Queen, which were exhibited some time ago at Marlborough House. Her Majesty



graciously permitted Messrs. Daniell to make these copies of them, and they have certainly succeeded in producing admirable imitations of the originals.

The four objects engraved on this column have been chosen from the papier mâché establishment of Mr. CLAY, Pall-Mall. The THERMOMETER



is represented both externally and internally, to show its applicability to other purposes than that of indicating the temperature; inside, it is



fitted up as an inkstand, and with drawers for writing materials, &c. The TEA-CADDIES and WORKBOX that follow are ornamented and inlaid



in a pure and elegant style of decoration, the workmanship of which is of the best order. There are few objects of manufactured Art whose



intrinsic value depends so much on the manner in which they are "got up," as papier mâché articles; these are in every respect good.

OUR INDUSTRIES IN THE
CRYSTAL PALACE.

THERE was something pre-eminently fine in the periodic return of the tribes of Israel to the mighty temple of Jerusalem: where, in a common prayer for peace and a sublime Hosannah, was extinguished all the heart-burnings, the envies, and the hatreds, which for ever afflict the human soul in its clay tenement, irrespective of kindred, and regardless of race and tongue. The march of the tribes bearing with them peace-offerings, was a symbol in the old world of the march of nations to our Palace of Industry in modern time. In the ever to be remembered 1851, under the most happy series of circumstances, the inauguration of the Great Exhibition by our illustrious queen, marks a turning point in the world's story. The olive branch, proclaiming that the troubled ocean of humanity has subsided to a condition of repose, was exhibited over the largest section of the civilised earth, and man for once was awakened to a new competition, and began to stir himself for a bloodless strife—the war of industry. Mind was marshalled against mind: one effort of thought was weighed against another: and in the struggle every power was improved. There was not a nation, or a province, or a town, which left that area of industrial competition without an acquisition of strength, and the result has been an exciting energy, giving rise to new births, acting as the quickening sunshine of the spring on the dormant vitality of the tree; developing at first the bud, which eventually unfolds itself in the full glory of the leaf and flower.

The Dublin and the New York exhibitions were the earliest efforts—the Crystal Palace at Sydenham is the more mature development of the vital forces which received their quickening power under the genial influences which so peculiarly distinguished, what will ever be called by distinction, the Great Exhibition.

In our last journal we examined the general arrangements of the Crystal Palace at Sydenham, as it relates to Art, with a few, and for the present, sufficient, references to science, as represented in that building. Our object is now to indicate the extent to which especially human industries will be illustrated, and to tell something of the story which may be read of the manner in which man seizes on the productions of nature and works them to his purpose.

Nineveh may display her emblems of power in the human-headed and eagle-winged bulls and lions which gave grandeur to her palaces: Egypt may force upon us her mysteries in her sphinxes, and her superstitions in the hieroglyphics of her lotus columns: Greece may strive to win the soul by those sculptured forms of beauty which—the creations of high intelligences—speak like musical undulations to the world: Rome, regal and republican, may show her aims and aspirations after beauty: in her poet's house the type of a luxury which was the utmost refinement of sensuality: or her stately halls decorated with statues which mark the struggle between mind and matter, between the aspirations of a great intelligence and the throbings of mighty hearts which worshipped the god of war, and made valour the highest virtue.

The Moresco palaces, full of the golden glitter of the Asian clime: its lovely arabesques, which strive to catch the forms and hues of flowers, wet with the morning dews and trembling in the sun, may plead

the cause of beauty in this guise, which strikes the eye as does the tinkle of a thousand silver bells the ear.

Byzantium may show another phase in human progress—the hollow of the wave—exhibit the influences of superstition in repressing the efforts of mind, which are, however, constantly struggling upwards and asserting its power.

The genius of Italia, re-awakening from its sleep of ages, and full of the dreams which have haunted that long sleep, may shower upon us the elements of the beautiful: yet what of that?

What of the whole of these?—there is a higher theme than these to which we are called to listen: a holier book than these which man perforce must read. The theme—that which nature spreads out before him in her vast creations: the book—her rocks and leaves, which are full of truthful sermons, and which ever whisper in the softest and the purest tongues.

In the physical world we discover hieroglyphs, which our hierophants have translated into the common tongue. These tell us that man cannot create, but that he can employ for his uses all that is created. That not merely can he mould the chill clod, or cut the stone into a form of beauty: force the metal from the rock, and, melting, frame it to his will: but he can seize on the subtle elements, bind them as coursers to his chariot, and chain the physical powers—heat, electricity, and light, compelling them to do his bidding. Of these, and the results which spring from these, as exemplified in the Crystal Palace, or which must find, ere long, a place within that temple, we have some thoughts to utter.

The mineral, the vegetable, and the animal kingdoms are to be represented, and so represented that they may be studied under two aspects. First in their natural relations and next in their useful applications. This collection is to grow into a natural history museum of the highest class, in which the direct relations of the three kingdoms of nature to each other are to be faithfully represented. The tropical plant will wave above the tropical animal, and the creatures of the arctic zone will be immediately connected with the vegetation of the polar regions. The rocks of our islands will be gathered together in sufficient masses to be well distinguished, and there will be displayed the minerals which are found within or beneath them, the soils which are spread as their covering on the surface, and the products of those soils. In this way the geological, as distinguished from the geographical distribution of plants, will be taught. The rough idea of this, is all that can at first be expected, but after the opening day this will be continually improved, until eventually it will receive its full development.

In the vegetable collection we shall find the cotton plant, in the industrial courts the woven fabric. In the animal collection the creatures covered with wool, and those whose clothing is of hair will be found, and from the loom we shall have numerous articles manufactured from these. In the mineral collection will be the clay iron-stones and hematites, and the ores of copper, of lead, of tin, and of zinc, and for use and ornament the metals obtained by the reduction of those ores. This is but a set of single examples of which there will be a most numerous gathering; all of which, if read aright, will greatly advance men's knowledge. As yet the industrial courts are unfinished, and consequently the exhibitors cannot display their productions. We have only intimations of what the display will be.

Those intimations are favourable as far as we can gather; we cannot, however, but express an opinion that the Company will find themselves compelled to adopt measures for rendering this division perfect, possibly entailing a considerable outlay on their parts which hitherto they have not contemplated. We must take the world as we find it, and unless inducements sufficiently strong are offered to the man of commerce, he will not be induced to incur a heavy cost, involving a probable loss, although he may be told that he is aiding in a great work; consequently until he can be brought to believe that he will make a profit by renting a space in the Crystal Palace, and the expense of keeping a servant in attendance, he cannot be induced to venture on the speculation. We believe that in all matters connected with Art-manufacture, the speculation would be a remunerative one, and we doubt not, but when the public have once become aware of the novelties which await them, and the rush to Sydenham begins, that every inch of available space will be occupied, and we believe not before. The public know what was the character of the Great Exhibition; they do not believe in the realisation of a second of so peculiar a kind; and they are generally in ignorance of the grand differences between the Crystal Palace at Sydenham, and the Crystal Palace of Hyde Park. It may be that the accounts circulated through the press have not been sufficiently explicit, or it may be that the mass of the people cannot realise in their minds the description of a Nineveh court, or the revival of a section of the Alhambra. Be this as it may, we learn that space producing a rental of 25,000*l.* has been taken, consequently it is evident that a number of our producers do conceive the opportunity thus afforded to be one which may be commercially profitable to them. The promulgation of this fact may induce others to follow their example, and we sincerely hope the displays of our industries may be creditable to all, and furnish the means of instruction to the public, at the same time that it becomes a source of pecuniary profit to the exhibitor.

Birmingham will display its varied productions, from the accurately manufactured rifle, and the elaborate piece of jewellery—to the button and the pin. Sheffield becomes an exhibitor of its plated goods and its world celebrated cutlery. In connection with the steel of the Sheffield goods, our iron manufacture forces itself on our attention, and we shall be curious to see if our iron manufacturers have profited by the lesson of 1851, and can exhibit a sheet of iron equal to that which then hung—the admiration of all judges—in the Russian court. We have heard of many improvements in our sheet iron for the manufacture of tin plate, and particularly of an iron made from desulphurised coke, which is spoken of as excellent; we hope examples of these will be shown. While on this subject we may ask what has become of the collection which the Executive Committee of the Great Exhibition gathered, as gifts to the nation, to form a museum of manufacture. Is it buried under the accumulating dust of three years in the lumber rooms of Kensington Palace? It is not acting fairly by the manufacturer to allow his donations to be buried, without advantage to the public or gain to himself, and it certainly is time that some one should bestir himself and quicken the somnolent energies of those to whom we should look for a realisation of the expectations held out. Upon the success of the Exhibition a number of men, "like boys who swim on

bladders," have striven to rise, but though they may triumph for a season, unless they have honesty of purpose sufficient to lead to an abnegation of self, their schemes must fail. The Royal Commissioners allowed themselves to be persuaded to the purchase of ground at Kensington, which, it is probable, will never be occupied by the museums and the schools so elaborately talked of, and mysteriously planned. The Royal Academy rejects the site; the Learned Societies will not be driven out of town. The National Museums will not part with their treasures; the People hesitate to believe in the virtues of industrial colleges; the Government will not advance the money required, and everything reminds one of the nursery story of the ox, the butcher, and the rope.

The only "place of promise" which assumes the appearance of a permanent dedication to the cause of truth, is the restored temple at Sydenham. That this is the opinion of the highest personages of the realm is proved by the fact that the labours of a private company are to be honoured by a state opening, on the 10th of this month, and yet more so by the order which has been given and executed for the construction of rooms for the Royal Family. It is already seen that the princes here can read the wondrous tale of human progress, and learn the mysteries of those industries which mark the advance of civilisation; and those children by whom the destinies of men are eventually to be guided, are to receive a large section of their education here.

We must confess we are greatly disposed to regret the necessity under which the directors feel themselves compelled to open, thus early in June, the building to the public in its incomplete condition. Although there is a large amount of space covered with objects of interest, and of such interest that many a shilling will willingly be spent on the study of these alone, we desired to see the applications of science to the uses of man more perfectly laid out before the public than they can be for a long period.

Five hundred exhibitors will necessarily present a large accumulation of those efforts of thought and industry which will inform the public of the highest order of manufactures. We shall find examples of our earthenwares, porcelains, and glass; of our metals, and castings; of our brasses and bronzes, and the more delicate works of the chaser and embosser, as shown upon gold and silver articles. As we have already intimated, our steel manufacture—superior to any in the world—will be worthy of attentive study in the Sheffield court. The iron ore raised in the Swedish mines of Dannemora, or in the remote provinces of Russia, will have taken the form of tools with which England supplies the world. We expect, too, to see iron castings which shall fairly rival the long celebrated ornamental works in iron, of Berlin, and much besides which is curious and instructive in the productions of the furnace and the forge. Woven materials will abundantly be supplied; silk, linen, cotton, and wool will be fairly represented. May we venture to hope that the designs exhibited will prove an advance in our decorative powers, and that the arrangements of colour may show that the eyes of Englishmen have been taught to know the laws of chromatic harmony. All the varieties of paper manufacture, which made so interesting a court in the Hyde Park collection, will be fully illustrated here. The embossed envelope, the delicate sheet of ladies' note paper, and the perfect sheet of

drawing board, will contrast with the coarser forms of manufacture; and from these in another direction we may trace this form of labour from the plain card to the elegant papier mâché article, with new and chaste forms of ornamentation. The productions of the vegetable world, woods in every variety, wrought into numerous forms for use and ornament, will find at Sydenham a place; and the animal kingdom, yielding its ivory, and its bone, and its shell to the ingenious industries of the turner and the carver, will be presented in numberless attractive forms.

Machinery in motion will before long be ready to interest the public, as it did in the former Exhibition; but as this important department will not be nearly completed at the time of the opening, we must, therefore, reserve our remarks on this to a future number. All that we have aimed at doing in this paper and the former one has been to give an indication of what was preparing for the public. This we believe we have done sufficiently. We feel, however, that we have a few remarks to offer on the great object to which we trust the Crystal Palace at Sydenham will be held sacred—**THE INSTRUCTION OF THE PEOPLE.**

We have yet to learn, as a people, what is meant by Education. We say this with a perfect knowledge of what has been done, and what is doing, in the name of education, which it is fashionable just now to talk of. We are, as a people, ignorant—absolutely ignorant—of the science of education. A powerful writer has lately drawn a picture, and made a statement, which we transfer to our pages, as sad but serious truths: "You plunge through a muddy lane, where a few days' work, a few faggots, and a few barrow-loads of stones, would construct a footpath dry in all weathers. You approach a cottage, on the walls of which are neither creeper nor wall-fruit, the garden of which is washed, trodden down, and sopped with rain, and the fence, which admits all cattle, because, as the tenant tells you sulkily, the landlord will not send a carpenter to make a job of it, and take a quarter's rent. You enter with your boots in a state which assures you that neither man, woman, or child can know the luxury of dry feet in that house for the winter. The house is in confusion, as it always is, either because it is Saturday or washing day, or a day for taking in wood, or no day at all, and nobody expected. The children, such as are left—for it transpires that they are only a remnant—have pale cheeks, blubber lips, red noses, bleary eyes, shaggy locks, thin legs, and blue fingers, with only thin summer clothes in the depth of winter, excepting what they have winter and summer—huge lace boots, always wet and hard. A teakettle and a vessel for boiling potatoes, constitute the whole of the culinary apparatus. There is not a comfortable corner in the room, unless it be comfortable to sit with one's toes in the fire, one's eyes in the smoke, and one's back in a cutting draught, fresh from the outer air. The woman, holding a squalid child, whose bare legs hang in the blast, expatiates on her numerous hardships, and on the general indifference of mankind to the sufferings of the poor. On the walls you see a few tawdry pictures of amatory scenes, intermixed with others still more tawdry of the gospel history. On the shelves are heaps of bibles, prayer books, and tracts. The woman thus slovenly and utterly incompetent, was brought up at a National School, and has children, too, who go irregularly to the National School. This is not a solitary specimen, it is a class."

Now let us turn to the statement which includes a picture of another character.

"The young gentleman is no more taught common things than the young ploughman. If he knows the name of a tree, a shrub, or a flower; if he knows seedtime and harvest; if he knows the name of a star, or can point out a planet, and has the least inkling of its movement; if he knows the map of England, or of his own county; if he knows more than by sensation the chemical qualities of the food that he eats; if he knows how mysteriously and wonderfully his own physical frame is made; if he knows the laws of motion, and the application of the mechanical powers, the composition of a watch, or the nature of any one substance he can put his hands upon, he must have picked it up precariously, irregularly, and almost stealthily, out of school, for school teaches him none of these things, any more than it does English literature or the history of his own country."

"Look on this picture and on this," the representatives of classes from either end of the social scale, and both equally untaught in those things which it most concerns them to know. The high and the low, the rich and the poor, are taught the signs by which ideas are expressed, and if ideas are involved in the signs which the Greeks wrote or the Latins promulgated, the son of rich parents may learn a few of these. "But," asked a high and learned churchman, "how many first-class men of Oxford can tell me why water rises in a pump?"

A knowledge of things is not taught at schools; the great book of nature is left unopened; the master and the pupil remain alike ignorant of its contents.

We trust there are signs of the twilight which indicate the opening of day—and the Crystal Palace is itself the outward expression of the great fact—that we feel the want of knowledge which has been denied us. Here is an attempt to give an epitome of Nature's works, an abstract of the great book of natural knowledge, which will, we trust, be successful; and if it is rendered intelligible, successful it is sure to be.

An appeal is made through the senses! the masses are to be solicited, by exciting their curiosity, to read a book of the highest interest. "A palace all of glass," more brilliant and far more vast than the "stately pleasure dome" of Kublah Khan, is to hold the wonders of the vegetable world, the more remarkable examples of the animal races, and representations of the various tribes of men. It is to be made splendid with miniature palaces of the ancient kings, and temples sacred to bygone creeds; fountains are to enliven the whole by their motion and their music; and instrumental music is to lend its soothing charms to all. Amidst the seductions of fancy, and the sweet solicitations of the ideal, the refining, the humanising powers of which must never be lost sight of, the great lessons which we have so strangely neglected are to be taught. The pupil of the National School will soon learn in such a place as this, that order is the road to happiness. Her tawdry pictures will give place to more humanising representations of things on which the affections love to dwell, and of the scenes of sacred history which must awaken a true religion in the soul, and virtue, cleanliness, and health must result. The pupil of the "Grammar-School;" the student of our Universities will discover that there is a higher book than Homer opened for his study, and that the learned discussions of the dead fathers are less seductive than the discussion over the living industries which are spread out before him.

We must hurry to a close; but we cannot do so without expressing our hope that, at the same time that this remarkable building is open to the wealthy, who can visit it at will, and learn its noble lessons, some arrangement will be made by which the poor, hard-worked artisan, who cannot snatch an hour from his task from Monday morning until Saturday night, may be enabled to avail himself of the influences which all allow the Beautiful ever exerts over the human soul.

OBITUARY.

JAMES WADMORE, ESQ.

The subject of the present memoir was born on the 4th day of October, 1782, at a house situated in the Hampstead Road, and nearly opposite to the chapel. His father, James Wadmore, was for many years employed in the Stamp Office, and held a situation of great trust. His mother, who was a native of Chester-le-Street, Durham, as a child remembered the troops under the command of the Duke of Cumberland passing through previously to the battle of Culloden, and her mind was stored with many tales and ballads relating to that interesting period of English history. James Wadmore was the second son of a family of five, and when yet a child he and his brothers were taken to a school in Yorkshire, near Greta Bridge, where he remained for some years, and, though the school seems to have been one of a humble character, he made considerable advance in the studies to which his attention was directed, especially in mathematics, in which he was assisted by the usher, a Mr. Todd, who had formerly been a mate on board a trading ship, and had gained a thorough knowledge of mathematics and navigation; indeed, he seems to have taken great interest in his pupil, and used to lend him his instruments to draw diagrams. When about twelve he was removed, and for some time after his return to London, was engaged as a supernumerary clerk in the Stamp Office, and was then bound apprentice to a Mr. Prickett, of Highgate, who taught the business of his profession, that of land surveying and measuring, and prepared him for the many and important duties which awaited him when he became master of his own time, and had to commence life in earnest. He often spoke of those times, and mentioned many anecdotes, especially one of his having to leave the room, where he was engaged in laying down plans, at a country inn, that Lord Nelson might have the use of it, and that, whether intentionally or by chance, a silver pencil-case belonging to him was left upon the table. It will, however, be unnecessary to say more on this point, save that Mr. Wadmore's connection increased rapidly, and he was placed high among the members of the profession, and many large maps might be pointed to in order to show his accuracy in drawing such things. At this time he was living in Lisson Grove, and even then he appears to have commenced collecting pictures; he became a purchaser of Westall's picture of "Hagar and Ishmael;" when the painting was brought to his house, it was found too large to be taken through the door, and after much difficulty it was obliged to be taken in through the windows, the sashes of which had to be removed. This unfortunate circumstance, so suggestive of Robinson Crusoe's canoe, by no means damped his ardour for acquiring pictures and collecting prints, and amid the many calls of his profession, he found time for gaining a knowledge of the Fine Arts, and also of reading, so that his education was in a great measure owing to his own care and diligence. His connection at this time seems to have been very extensive, and his time fully occupied; but at the raising of the St. Pancras volunteers, in 1803, he entered them, and acted as fagman, an office now cast aside; towards the close of the war, he was gazetted ensign by the wishes of his fellow volunteers, and he was also chosen by them to present a sword to their commandant on the corps being disbanded. On the death of his uncle, Mr. John Foster, of Bury Street, in the year 1816, he had a considerable estate left to him, together with many duties, having as executor to watch over the interests of thirty minors, which he did, and that to the satisfaction of them all. He now could better follow the bent of his inclination, being released from the necessity of following his profession. From this period we may date the formation of his collection of pictures, and it was about this time that he became connected with so many artists of

the day, amongst whom may be mentioned Sir William Allan, (his old and continued friend, whose letters, even till the time of his death, speak of him with the greatest kindness), Wilkie, Burnet, Denning, Fox, and Vincent. With all these he lived on terms of intimacy, respected by them for his kindness and liberality. At this time he removed from Lisson Grove to 40, Chapel Street, a house much larger and better suited for a collection of pictures. Few who now see the dark, dingy house which Mr. Wadmore once inhabited, could imagine that it then stood clear from the street, and few who now see its desolate appearance would imagine that it had been the scene of so many pleasant meetings between those connected with the fine Arts—that it at one time was ever open to artists and their friends. About this period, in the summer months, he made a tour in France and Belgium, accompanying an invalid friend, who died shortly after landing at Dover, his kindness to whom has ever been gratefully remembered. Soon afterward he accompanied his friends Burnet and Denning, into the Highlands, where they met with an accident, which, however ludicrous in its details, might have proved fatal, being thrown from a cart and severely injured. During a stay, however, at Edinburgh, Mr. Wadmore completely recovered his health, while his kindheartedness gathered round him many friends. During his residence in Chapel Street, the pictures were principally collected, and the walls of that large house covered with works of Art. But Mr. Wadmore not only gave assistance to the fine Arts by becoming a frequent purchaser of pictures; he assisted many early in their course of study, whom it would be easy to mention. His name, too, must yet be kindly remembered, and many could acknowledge his help. None who once heard of the open-handed liberality with which he assisted Vincent and others could forget the name of Mr. Wadmore. Many of the pictures forming his collection have very interesting anecdotes associated with them. He had long desired a picture by Wilkie, but his many commissions prevented that artist from fulfilling his promise of painting one. While the picture of "The Chelsea Pensioners" was painting, Mr. Wadmore called, and, after having attentively looked at it, and admired that exquisite work of Art, turned to him and objected to the figure of a Life Guardsman, saying, "But, Mr. Wilkie, the Guards were at the battle;" upon which Wilkie answered, "A'weel, some of them might ha' been left at home to recruit." However, Wilkie thought on Mr. Wadmore's remark, and the figure of a light dragoon was substituted. As there seemed little chance of obtaining a picture, Mr. Wadmore said he should like the original sketch for the figure of the Life Guardsman, and he accordingly mentioned the subject to Wilkie, who said he would send it to Chapel Street as early as he could, and mentioning 40l. as the price for the little sketch; a few days afterwards the picture was sent, no longer the unfinished sketch of one figure, but beautifully finished, and another figure introduced, together with a dog, "to break the horse's legs," as Wilkie said. On Mr. Wadmore's seeing how much had been done, he at once said, "But I must give you something more, Mr. Wilkie, for it is a picture now, not the sketch you sold me." "No," said Wilkie, "it was all contemplated at the time." But, while the walls of Chapel Street were hung with specimens of modern painters, and Mr. Wadmore would be called a patron of the living fine Arts, he by no means neglected those great models of drawing and colour, the old masters. Being introduced to Michael Bryan, Esq., the author of the "Dictionary of Painters and Engravers," Mr. Wadmore had the opportunity of gaining much valuable information on the subject of early masters, and with him became a purchaser of the picture of "The Virgin and Child, with the figure of St. Roch," by Annabale Caracci, together with the "Mars and Venus," by P. Veronese, and the "St. John" of L. da Vinci, from the collections of the Duke of Orleans and Marshal Ney. Subsequently this celebrated picture by A. Caracci became Mr. Wadmore's alone, and was added to his collection, forming an important addition to it. It would be unnecessary to mention the various pictures, and the tales connected with them, as they are well known, and therefore need no comment. The last great addition made was the purchase of three of J. M. W. Turner's pictures, "Dieppe," "Cologne," and "The Guard-ship at the Nore," each of them splendid specimens of that master, and standing as high as any of his greatest works. They who have seen the glowing mid-day sun of "Dieppe," with its correctly-drawn architecture, the crowded docks, the marvellous harmony of the colours; or the beautifully-tinted sky of the "Cologne," with its illusion of aerial perspective, the gleams of sunlight reflected on the shining sides of

the Rhine boats; or the sober realities of the rain-storm at the Nore, will never forget their feeling of delight. These pictures were originally painted for Mr. Broadhurst, but subsequently sold by him to Mr. Wadmore.

While, however, Mr. Wadmore has been most known for his collection of pictures, he has been no idle man in other matters of every-day life. He was a contributor to "Rees' Encyclopædia," writing an article "On the uses of the Theodolite and Surveying," for which he refused any remuneration, saying that he thought all should contribute to a work of that class.

During the fearful visitation of cholera in London in 1831 and 1832, Mr. Wadmore, as one of the guardians of the poor for Marylebone, was indefatigable, and when almost all refused to perform their duties, he and some one or two daily visited the crowded wards of the poor-house, speaking kindly to the sufferers, and seeing that their wants were attended to. This and his continual urbanity in attending to his duties, made him universally respected, and all were sorry when Mr. Wadmore decided on leaving the neighbourhood where he had so long lived. The necessity of a purer air than that of Chapel Street decided Mr. Wadmore on seeking another home, and he purchased a house at Upper Clapton, where he built what he always longed to have, a gallery for his pictures, where they might be seen to advantage, no longer crowded in rooms, and placed back to back, but carefully hung and tastefully arranged. From this time he made no addition to the stores of Art, but, as it were, rested from his labours, enjoying the collection which through so many years he had made.

But though Mr. Wadmore was in general known as a picture collector, he did as much for water-colours as for oil, and his carefully-selected portfolios, eight in number, will attest the extent of his purchases and his taste; he was by no means a purchaser for the sake of names, but appreciated the beautiful wherever he met with it, and thus assisted many young men in the commencement of their struggle for fame. Still this collection contains some—nay, many—specimens of the first painters; there are some by Turner, Stanfield, Roberts, Cox, Copley Fielding, Stothard, Chambers, Wright, Denning, Hart, J. Nash. These were comparatively little known, except to those friends who spent many pleasant evenings looking over these treasures, and commenting on them, and on these occasions artists in turn made their remarks on the works of their fellow artists. Indeed, Mr. Wadmore sought the fine Arts in all forms—in prints and etchings, of which he had a large collection; in books, of which he had a well-selected library, containing some very rare specimens of medieval MSS. and early printing. He was for many years a member of the Astronomical Society, and of the Club, consisting only of twenty-one members; also of the Numismatic Society, with which he was some time connected; he was a member of the Graphic, and oftentimes a contributor from his stores of Art. Towards the close of his life he became gradually more feeble, his walks became more and more contracted, he felt a greater disinclination to mingle in society, or to see many about him. These changes from his active habits were evidences that his strength was failing. Infirmities increased on him daily, and though enjoying all his faculties, he became more and more the old man. To those who remembered him in his strength, it was sad to see the change, though his head retained its intellectual form, and perhaps became even more distinctly marked. His last years passed by calmly; in the morning, reading; in the evening, telling stories of the past, mingled with pleasing anecdotes of painters with whom he had associated. Towards the close of last year, 1853, he became evidently more infirm, and his health still more precarious, and though all that medical skill could do was done, yet he was plainly sinking. A few days before Christmas day, he became worse, when his family was summoned to see him, yet hopes were entertained still, as there seemed no immediate danger; but on the night of the 23rd December, he became rapidly worse, and towards morning quite insensible, and after lying in that state three or four hours, quietly breathed his last attended by his children.

A plain polished granite tomb covers his grave in Highgate Cemetery. H. R. W.

MR. F. MACKENZIE.

This artist, one of the early members of the Old Water-Colour Society, and for many years its Secretary, died in the beginning of last month at an advanced age. He was very favourably known to the public by his architectural drawings, which were finished with great delicacy and attention to the detail of the subject.

THE STUDIO OF VAN DE VELDE.

E. Le Poittevin, Painter.

C. W. Sharpe, Engraver.

THE name of Eugene Le Poittevin is not unfamiliar to the earlier readers of the *Art-Journal*, nor are his works altogether unknown to them, as exhibited in two engravings we published prior to the introduction of the "Vernon Gallery," "The Studio of Paul Potter," and "The Fisherman's Return."

All who have read the history of the two celebrated Dutch painters, the Van de Velde, will recollect that "Mr. William Van de Velde, senior, late painter of sea-fights to their Majesties King Charles II. and King James," as his tombstone in St. James's Church set forth, was on terms of intimacy with the distinguished Dutch Admiral, De Ruyter; and it is related that, on one occasion, the artist being desirous of studying the effect of a cannon fired from a ship, begged his friend to afford him such an opportunity from one then under the command of De Ruyter. It is this scene which M. Le Poittevin has made the subject of his picture, and most picturesquely it is represented; the figures in the foreground are, if the term may be applied to a group of such a character, most elegantly composed, the eye being carried up, by a well studied arrangement of forms and lines, from the base of the pyramid to the apex, the principal figure being at once the central and chief point of attraction, and is in the act of "touching in" the smoke. Almost immediately behind him are a stalwart man and a delicate-looking young female, watching the progress of the sketch, and below him are some peasant children, and a man having the appearance of a sailor, who are curiously scanning the contents of the painter's sketch-box.

The picture is rather low in tone, but is charming in richness and harmony of colour, and is most carefully finished; it is a *replica*, in every way equal to the original, of one that has always been considered among the best of this artist's works. The copy from which our engraving is taken was exhibited at the Royal Academy in 1852.

A WALK THROUGH THE STUDIOS OF ROME.

I AM neither an artist nor a critic; I simply profess to give my own impressions, formed on the spot, during a walk through the various studios of Rome, in the hope that my account may interest those who are unable to see the interesting works by living painters and sculptors to which I am about to refer with their own eyes.

The day on which I started for the studios was a "festa;" rain and mist marking it especially as a holiday from all work dependent on light and sun. My companion—a well-known artist—long resident here, had undertaken to lead me through the principal studios, not the easiest places to find unaided, in such a labyrinth as Rome. We drove first into a miserable side street, suggestive of nothing, opening from the Via Babuino, and stopped before a dirty wooden door, much resembling the door of a stable. It opened, and we stood in a workshop filled with statues. A delightful warmth of atmosphere was instantly perceptible; which, coming as we did from the damp cold streets into this fresh land of grace and beauty, gave the notion of a transition from Purgatory to Paradise. A young man was chiselling a marble head when we entered, but he was only a neophyte, a catechumen in Art, as yet admitted but to the outer temple.

"Where in the world are we?" said I, as we emerged into a pretty garden redolent of sweets, and passed under verdant arcades into a larger apartment on the opposite side. "You are in Mr. Gibson's studio," replied my companion. Before I could ask any questions I saw Mr. Gibson himself—a middle-sized man of prepossessing appearance, with greyish hair, and a peculiarly grave, immovable expression of

countenance. For a moment he removed a cap which he habitually wears, and greeted us frankly, his manners being particularly simple and unaffected. He invited us, after showing a few of his less important works, to look at his "Venus." This was exactly what I was longing to do. In the centre of a large studio we saw that remarkable statue, which, when exhibited to the world, will create a new era in sculpture. It met our view as a pale delicate vision of the softest beauty, the eyes turned towards us, full of sweet, lucid gentleness, the limbs moulded in the most perfect proportions.

The statue is entirely coloured of a pale flesh-tint, looking more like wax than marble. The eyes are blue, with the pupils marked, and the hair faint flaxen. The only part of the marble left white, is the drapery thrown over the left arm, which, by the contrast, produces a brilliant effect; the edge also of this portion is finished with a coloured border of pink and blue. The apple in her hand, which she has just received from Paris, is of gold, as well as the armlet (an attribute of Venus, which Raffaele has, by the way, borrowed for his *Fornarina*). After feeling a tortoise. I infinitely prefer this statue as a work of Art both in form, figure, and expression, to Canova's "Venus" in the Pitti Palace at Florence, where, from the faulty arrangement of the hair, the head appears large out of all proportion. Gibson, on the contrary, has gathered the locks of his "Venus" into close blue fillets, which produce the most charming lines imaginable. To me the figure appeared perfect. I should be sorry to criticise a statue so enchanting; sorry to undertake to decide whether colour or no colour is the thing. I am quite contented to gaze and admire.

This is evidently a favourite work with Gibson, who has been engaged on it for six years. "I do not know when I shall part with it," said he; "certainly not for a long time. It is destined for a public hall at Liverpool, but I would not take any of the money usually paid beforehand, so that I might remain free: I shall not part with it for years. If they offered me a good room in London I might exhibit it there, —I should not object to that."

I asked him what first led him to think of colouring a statue. "My reverence," replied he, "for all the Greeks did in Art. It was their ancient practice to colour marble—a practice they learned from the Egyptians. Remember, continued he, growing more and more earnest as he entered on his favourite theme. "Remember, they were our superiors in the Fine Arts; and, as the church cherishes its saintly legends, so should sculptors study and follow those great examples of classical antiquity which time has handed down to us. On what else can we depend? It is often remarked by the English that sculpture is cold and inexpressive, and that effect is much lost by the sightless marble eyes. This is quite true; the Greeks had the same idea; and therefore they had their *statue painters*, which explains what Pliny says of Praxiteles, who, when asked which he considered his best works, replied, 'My best works are those painted by Nicias.'"

"I am aware," continued Mr. Gibson, "that it would be a very easy thing to produce a vulgar effect by painting a statue; but that is no argument against a judicious use of colour, which, when applied with prudence is, in my opinion, essential to sculpture. Far from hiding any defects, it renders them only more evident and unsightly."

I could not enumerate half the works in this room; I can only mention such as struck me particularly. There was a repetition of a statue of Sir Robert Peel, now just erected in Westminster Abbey, clothed in the rich mantle which has given so much offence to our English realists, who, I suppose, wished to see Sir Robert done into marble, in the very identical blue coat and gold buttons of the English gentleman,—his habit when he lived." Speaking of this statue, Gibson said:—"When I received the order, I studied over-much in my own mind an appropriate attitude. I thought of one and another statue, with this hand up and that down; one leg forward and one arm raised. I wanted to strike out something new. I always,"

continued he, "practise over everything I model myself, go through every attitude I conceive, and make my statues live and move before me, as it were. I put myself into those positions I most fancy, and satisfy myself that they come naturally. Were any one to see me at such times," added he, with a smile, "they would think I was mad for a certainty."

It was very interesting to hear him talk, he was so simple and unaffected.

He is very fond of representing the allegory of Cupid and Psyche, which he says appears to him the most elegant of all pagan fables. One basso-relievo on this subject was in the room, Psyche lying on a couch embracing Cupid, who stands beside her. There is the utmost purity and grace in her up-turned face, full of innocent fondness. Then we saw a lovely group of figures, "Psyche carried in the arms of two Zephyrs," of life-size. It is the same idea as that in Mulready's picture of "Crossing the Brook," but with all the elevation proper to the different characters of mortals and of gods.

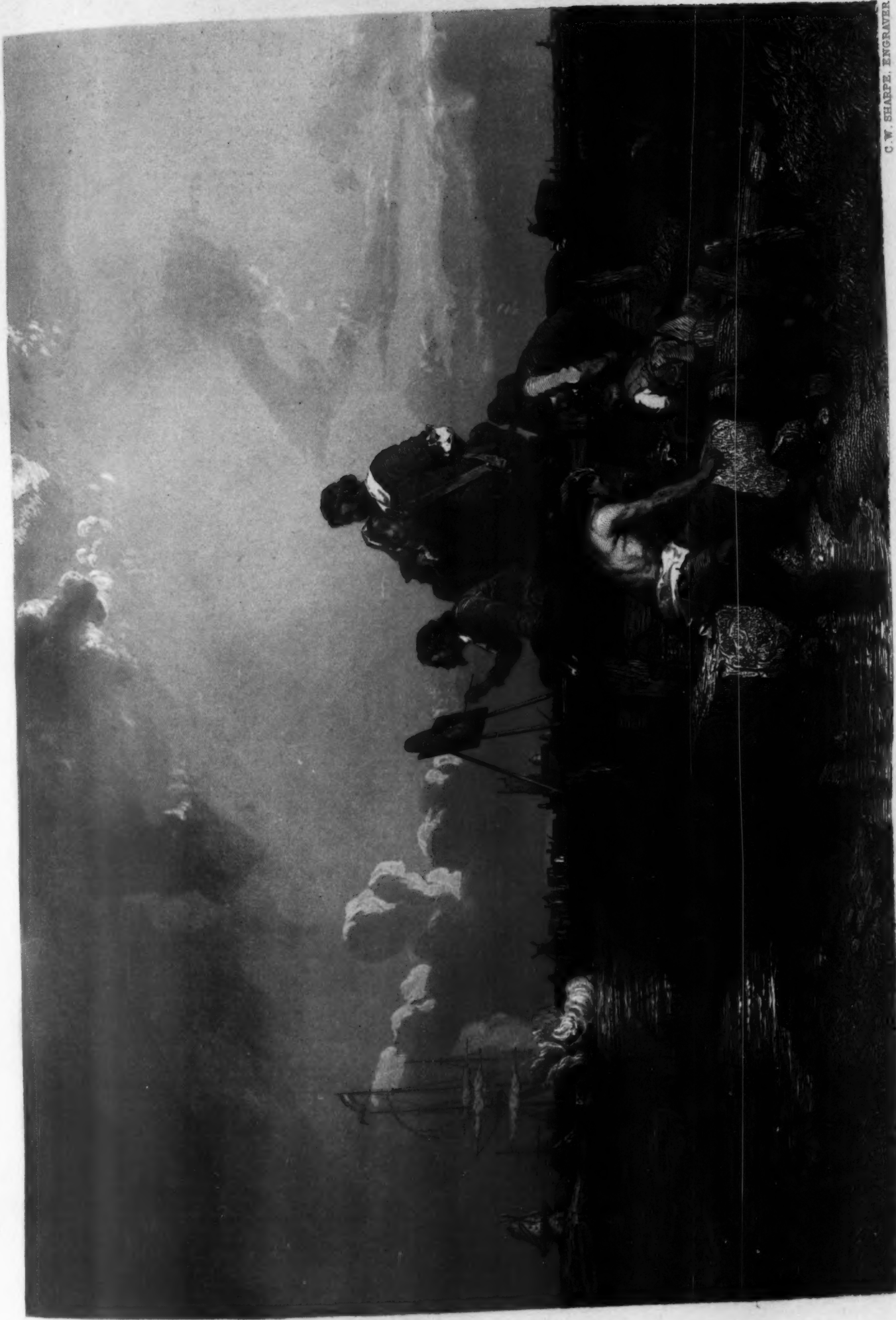
Gibson pointed out also a basso-relievo of earthly desire and heavenly love under the form of two Cupids struggling; one is all ideality, while the expression of the other indicates a grosser nature: indeed this character of Cupid, as the god of ideal love, is everywhere beautifully illustrated in Gibson's studio, and seems to be a subject the sculptor dwells on with delight.

We passed into another room to see the great work on which Gibson is at present employed, "a monument," as he called it, "to commemorate a living personage," consisting of three statues, heroic size, in marble. This monument is to be erected to Queen Victoria, and will be placed in the "Princes' chamber," in the New Palace of Westminster.

After seeing many more works we left Mr. Gibson, delighted with his unaffected cordiality and kindness, and proceeded to the studio of the celebrated American sculptor, Mr. Crawford. He lives in the Piazza dei Termini, a great out-of-the-way square, close to one of the Gates of Rome, where stands the superb fountain of "Moses striking the Rock." Opposite Mr. Crawford's abode are the massive walls of Dioclesian's baths, built of the same deep red stone that lends so rich a colouring to the Colosseum.

The studio door (most unpromising like all studio doors) looks precisely as if it were the entrance to a coach-house, but on opening it we soon discovered that we had made no mistake, for we saw opposite to us the gigantic statue of "Washington," on which the artist is now engaged. The enormous horse in clay which we now beheld, was bestrode by a man without a head, that part of the hero's person being placed in another apartment. The floor was strewn with mighty fragments of horses' heads, and great legs, and hoofs, besides a Brobdignag hand of Washington and his great boot which looked for all the world like the ruins of the statue of "Dagon" in the picture books. This last article, I mean the boot, reminded me of the nursery story of the "old woman who lived in a shoe, with so many children she didn't know what to do," for really a whole generation of little people might live quite harmoniously in General Washington's boot. It looked odd and suspicious lying against the wall—what the Scotch call "no canny." I am sure it gets up in the night and walks hither and thither in the studio with more noise than ever the ghostly helmet made in the *Mysteries of Udolpho*!

Mr. Crawford took us into another room, one of three of the largest Italian proportions, forming a magnificent studio, to show us his design for the great monument to Washington, with the boot part of which I have been making so free. Nothing but the bold, youthful freshness for which American genius in sculpture is remarkable, could ever have conceived so stupendous an undertaking, to be executed solely by one man. The monument is to be fifty feet high, surmounted by the colossal equestrian statue of Washington. Below, on different pedestals projecting from the centre, stand four gigantic statues of patriots, endeared to the recollection of Virginians, as having all been born in their province, and as being connected with the liberation of America from English



E. LE POITTEVIN. PAINTER.

C. W. SHARPE. ENGRAVER.

THE STUDIO OF VAN DER VELDE.

LONDON: PUBLISHED FOR THE PROPRIETORS.

PRINTED BY G. VINTAGE.



rule. Henry is a magnificent specimen of a demagogue—earnest, vehement, enthusiastic, with eager expression and arms outstretched, in the very act apparently of addressing a multitude. Beside Henry stands the grand statue of Jefferson, offering an admirable contrast, rapt in deep thought. These two figures are already cast in bronze at Munich, and are to be placed on a pedestal of a peculiarly beautiful kind of American granite. The whole monument is to be erected at Richmond, the capital of Virginia.

Below the four statues are steps broken at the angles by buttresses, crowned by grand looking eagles with half-spread wings. Upon the central pedestal, under Washington, are the arms of Virginia, which struck me as very suggestive. Between two figures of "Justice" and "Mercy" stands a veiled form representing "Eternity," which Mr. Crawford has left vague and undefined. "I thought it best," said he, "to leave that figure somewhat unfinished, in long lines, leading the imagination to fill up the deficiencies, and form for itself a being under the veil—'Eternity' cannot be defined."

Mr. Crawford made the design for this great work in only six weeks, having his attention accidentally called to the subject by an advertisement he saw in the newspaper for models, whilst he was last in America.

We now turned from this gigantic work, on which the sculptor has been two years engaged, and which he expects to complete in four more, to lighter specimens of his power. He is particularly successful in his children—we saw a pair, the "Happy," and the "Unhappy Child:" the first, a sweet little round smiling creature, looking out with laughing eyes full of innocent fun. A little tunic falls over the hips in simple folds, caught up with both her hands as she dances forward; the hair arranged in heavy natural locks is just raised, as though she were passing rapidly through the wind. The other child, sad and melancholy in aspect, holds a broken tambourine.

But the most beautiful infantine group we saw here was that of "The Children in the Wood," a subject which Mr. Crawford has rendered with consummate skill and true feeling for nature. The little creatures are lying on a block of marble dotted with leaves, while from behind the birds approach who are to prepare their winding sheet. The girl is the younger of the two; a loose drapery covers her pretty form; the boy is somewhat thinner and taller, his arm is fondly passed under his sister's head (whose long plaited hair falls loosely down) wrapt in the deep heavy slumber of unsuspecting childhood. His eyes, too, are closed, but even in sleep he turns towards his little companion as though to shield her from all harm. His hair mixes with hers in wavy curls, and he is dressed in the fanciful old English costume with which the mind associates their pathetic story. Words cannot describe the touching pathos of those sleeping children! I was glad to turn away: the life-like expression was too painful; even the little shoes (and what mother can resist the charm there is about a child's little shoe?) were full of reality. One longed to touch them, to rouse the sweet children from their fatal slumber, to drive away the ominous birds creeping up the stone, bearing the sad faded leaves!

We next visited the studio of Mr. Pollak, a German artist, and were greatly pleased with a picture he has painted of "Zephyr," a repetition of a larger picture by him of the same subject. There is a wild, fantastic fancy in this composition reminding one by analogy of the music of Der Freischütz. That visionary, spirit-loving imagination distinguishing the German nation, Mr. Pollak possesses in full force. Zephyr, the happiest looking urchin that ever gambolled under a southern sky, is swinging himself on a festoon of vine-leaves in a perfect ecstasy of delight. His golden hair flies in the breeze, while his pretty butterfly wings, with peacock's eyes, are extended, giving to the whole figure a flying, aerial look, just suited to the artist's elegant conception of the subject.

Mr. Pollak has also produced lately another much admired work, "Melusine," the treacherous nymph of the Lorely, whose evil reputation leads all virtuous fishermen to avoid her rock,

situated in the loveliest part of the Rhine. She is represented rising out of a wild tangled mass of water-lilies and lotos leaves, gigantic in size, more like things one fancies in a dream than anything real. From her head, crowned with flowers and coral, flows long flaxen hair mixing in matted confusion with the plants below. Nothing can be more dream-like, more poetical, than this picture, from which great judges in matters of Art augur a brilliant future for Mr. Pollak.

As yet fame and prosperity had attended the efforts of those artists whose studios we had visited. But a sad change was now to meet us as we picked our steps along an unutterably broken-up, dirty lane, and then groped our way up a dark winding staircase to the next studio on our list. We were admitted with all the eagerness of that "hope delayed which maketh the heart sick." There was an anxious, wan look about the pretty woman (evidently the painter's wife) who received us, and then instantly withdrew. The rooms seemed cold and bare, even for Italian rooms; no carpet covered the brick floor, little furniture appeared anywhere, the only embellishments were several large fresh pictures in old frames, all unsold productions of a meritorious but neglected artist. He—a poor, thin, shrivelled, grey-haired man, sat painting in his little studio, dressed in a threadbare coat, and rose evidently startled and surprised at the entrance of visitors: it was easy to see that few came his way! A fine spirited picture of the Campagna, with admirable groups of cattle and peasants in the foreground, drawn like Paul Potter, and excellently coloured, stood on the easel. Had this poor man been the fashion, how much and how justly would his picture have been praised! I asked him if it was a commission: "No, I never have any commissions now," he replied with a heavy sigh. "Was he going to send it to the exhibition of the Royal Academy?" "No, for he could not afford the expense, and he had no friend there to ensure even a tolerable place." I felt quite touched, but only ventured to say that I warmly and sincerely admired the picture on his easel.

A pale gleam of pleasure stole across his face, and then faded out like the flame of a wasted lamp. On the walls there were beautiful sketches of landscapes and animals; one, a blood red sunset with an old ruin darkening the foreground, I admired greatly. I ought to add that this poor neglected man is one of the best animal painters alive, after Landseer. He has engraved a series of etchings that prove his talent; and there is a great picture by him of men on horseback chasing a drove of wild bullocks, galloping down into the foreground, which is really admirable. But what matters all this? it is too late now; the iron has entered into his soul, and he is pining, old, and broken-hearted.

In a corner of the studio was a lovely female face, just sketched in. "I shall never finish that portrait, begun twenty years ago now," and he sighed again. I understood the allusion: that picture was the representation of the face which had been his fate. When it was begun he was a rising artist, received in the magnificent saloons of a certain wealthy Roman nobleman, on a footing of equality with the rest of his professional brethren. The original of the head we were now looking at was a beautiful model who often sat to him, and whom he regarded with the lover's as well as the artist's eye. She was very good, very virtuous, sitting only for that fatal face which worked him such woe. At last he married the model: he was proud of his fair and honest wife, and in a moment of imprudent but pardonable enthusiasm he took her with him to one of the great Roman nobleman's parties. Had she not been so surpassingly lovely she might have passed unnoticed, but as it was, all eyes were bent upon her: a buzz went round the room of wonder and admiration, but with it there mingled gradually a whisper that the beauty had been a model.

Both husband and wife were desired to withdraw, and from that day the painter's fate was sealed; no one employed him, no one received

him; solitary and poor he worked on, and children were born, and debts contracted, and misery gathered like a dark cloud around his household, until he became the poor pinched faded man whom I now saw. It was his beautiful wife who had opened the door and had then quickly left us. Time had laid his heavy finger on her too. We had no opportunity of seeing more of her, for she never showed herself again at our departure. What a world of wretchedness there is in all this, even as I write it, and yet every word is strictly, positively true.

All Rome is running to see a group executing for the Pope by a sculptor of the name of Jaconetti, and as all Rome went we desired to see it also. The subject is the Kiss of Judas, and the conception is decidedly original, which is saying much in these latter exhausted days. The Saviour stands in a somewhat stooping attitude with his face slightly bent downwards, while Judas, a hideous Satyr-like man, roughly seizing on him and holding him by the head, bestows the treacherous kiss. To me, the fault of the group was the bestial deformity of Judas, who has a monkey grinning look perfectly hideous. Such a crime as his ought not surely to be outwardly characterised by a face of that low brutal kind which is seen in the ordinary casts of murderers. Art must and should exalt all it touches, and Lucifer, though a fallen angel, may be still grand and majestic. The merit of this group, however, is a novel attitude brought to bear on an exhausted subject, for the attitude is really strikingly original. I saw no other works in this studio worthy of remark, but without doubt the celebrity now attained by Jaconetti will soon fill the empty space with commissions. All good catholics will be bound to patronise the artist whom the holy father "delights to honour."

Mr. Mozier, an American gentleman of fortune, whose whole life is voluntarily devoted to the Arts, must not be forgotten among the sculptors of Rome. My particular object of curiosity in visiting his studio was a marble statue of Pocahontas, just completed, and a very charming work I found it to be; full of deep sentiment and unaffected purity, with a striking originality as to costume and treatment. She wears the feather tunic common among the Indians, a coronet formed of two large simple feathers encircles her head, which is bent down in contemplation over a cross which she holds in one hand, while with the other she restrains a wild deer lying at her feet, emblematic both of the chase and of her own untamed condition.

In order to enhance the interest of this statue to those unacquainted with her history, I should mention that Pocahontas was the daughter of an Indian king, formerly ruler of Virginia. At the time when the first English settlers landed in the Bay of Chesapeake, Captain Smith, one of the adventurers, was taken prisoner by her father, and condemned, according to the savage Indian custom, to be beaten to death with a wooden club. Pocahontas, whose soft heart already felt the first emotions of love, even at the age of fourteen, for the handsome white stranger, overcome at this announcement rushed forward, drew Smith aside, and substituted her own head on the block, thus signifying to her father that she would not live if the white man were killed. The Indian king was touched by his daughter's heroism, he pardoned Captain Smith who subsequently became his ally, and in time converted Pocahontas to Christianity.

It is this period of her conversion which Mr. Mozier has chosen. She is in deep meditation over the holy symbol presented to her by her beloved, but softer thoughts have stolen across her mind, and the touching look of her simple yet noble face, expresses that her meditations have passed from the cross to him who gave it. I may add that this interesting creature, whose history deserves to be better known, was brought to London and was received with great distinction at the court of James I. She died in England at Gravesend, just as she was setting out on her homeward voyage to Virginia. A tablet is erected to her memory at Greenwich.

Within the vast courtyard, and under the lower arcades of the great Colonna Palace is situated the studio of Professor Minardi, much

esteemed by the Italians as a painter, although I am constrained to confess that I cannot admire the colour of his works. They have the fault in this respect of all modern Italian pictures, glare and glitter without shade, and consequently without effect.

The professor was engaged, when we visited him, on an immense altar-piece for Prince Doria, from which one might have been led to imagine that such a thing as shadow was antagonistic to nature; yet the drawing of this picture was masterly, and some of the groups of angels almost Raphaelian. But what I most admired in the studio, and can in all good faith praise, were the exquisite drawings which hung round the walls; these, either merely sketched or partially coloured in sepia, were charming specimens of an elegant and prolific fancy without the drawback of anything objectionable in colouring. I know of no other drawings so nearly resembling Flaxman's sublime creations, shorn, however, of the grandeur in which the great English designer excelled; for Minardi loves rather the sweet and the fanciful than the majestic and impressive in Art.

There was a sketch by him in the room, which I particularly recall. It is in memory of the daughter of the Earl of Shrewsbury, and sister to the Princess Doria, who died, and was followed to the grave by her three children. In the sketch for the large picture she is represented as mounting through parting clouds to Heaven, her long fair hair glittering in the light, bearing in her arms the three infants, who, "even in death were not divided" from their mother. Rome, and the Cupola of St. Peter's lie below, while in a corner of the picture is a tomb under a group of pine trees, with a mourning figure prostrate before it, while the sun sinks behind the dark branches of the trees, and casts its parting rays over the scene.

We next repaired to the studio of Signor F*** in the Via Felice. Descending a flight of steps we entered the sweetest little court of orange trees I ever beheld. The fruit hung clustering on the branches like so many globes of fire among the dark leaves, some of it being of that deep blood-red kind which is peculiarly rich and luscious. The walls were entirely overshadowed by these fragrant trees, whose arching branches formed a brilliant canopy over our heads. I longed most ardently to pick and eat, but, remembering I was among the orange trees on an artistic mission only, I with difficulty succeeded in keeping my hands by my sides, and walked on through a great glass door into this most romantically situated studio. Alas! All the romance was left outside among the orange trees; not an iota was to be discovered within, where bad taste, enervated fancy, and unmistakable mediocrity reigned supreme.

Our attention was immediately arrested by a large mass of sculptor's work, of a most extraordinary and heterogeneous description. We were now looking on a figure of heroic size, dressed in the high ruff, slashed bulging sleeves and accompaniments, with a hat and feather to correspond, in which we should invest Sir Walter Raleigh when spreading his worn-out cloak for Queen Elizabeth to step upon. How all this male millinery looked in unyielding marble I leave any reasonable creature to imagine. The head and face of the figure were cast ecstatically upward so as to throw the whole body into the most awkward attitude imaginable, an attitude which certainly would have caused the original flesh and blood to fall backward into the nearest ditch, always supposing him to have been the gallant Sir Walter. In the statue's hand is a heavy book, at his feet lies another, which led me to remark his ludicrous slashed shoes quite unnecessarily protruded. He leans on a chivalric pile, consisting of a feathered helmet, a spear, a sword, and a large shield, on which were engraven the words *Pro Fide*. Now, if I were to ask my readers to guess who this character might be, they never could solve the enigma, and therefore I will tell them at once that it actually assumes to represent Torquato Tasso, who is here exposed to monumental ill-usage, which would be as galling to his morbid vanity (if he could be made aware of what is going forward in the world below)

as any earthly slights he ever endured in the aristocratic Court of Ferrara.

Everyone who has visited Tasso's Roman burial-place in the church of San Onofrio must have been scandalised at the wretched tablet now erected there to his memory. The marble caricature which I have been endeavouring to describe, is intended to replace it. If it succeeds in nothing else, it will at least succeed in commemorating for the benefit of future generations the monstrous ill taste extant in classic Italy in this year of grace 1854. I was shown a paper design of the whole affair. The dimensions of the original, as the church is rather small, will certainly fill it entirely, or have to be cut down like the mythological painting executed for Farmer Flamborough in the "Vicar of Wakefield."

Mr. Chapman, an American painter, has great merit, and a most suggestive poetic fancy. I much admired some views by him of the Campagna, that exhaustless field for the pencil, with its hourly changes of colour and shade, as the brilliant clouds sail across it, or the mountains fling down their mighty shadows in the early morning, or at the gorgeous sunset. The principal work in Mr. Chapman's studio is his "Hagar and Ishmael," an old subject treated in a new manner. Hagar, pale, exhausted, and faint, casts up her eyes in agony to Heaven, unable to proceed, while Ishmael—far from being a conventional bundle of clothes wrapped up in a corner of the picture and taking no part in the action—looks angrily, with wild dark eyes at his sinking mother, urging her to proceed. The composition is good, and the colouring excellent. There are also a series of groups of the "Twelve Seasons" in Mr. Chapman's studio, three figures in each picture, full of graceful symbols and appropriate accessories. March, for example, being a dark veiled beauty, while, beside her, jocund April shelters in her arms delicate May bearing a lap full of flowers.

In the Piazza Barberini, that home of naturalised Roman sculptors, is a small studio belonging to an American, but little known here, of the name of Rogers; and this leads me parenthetically to remark on the number of rising American artists at present in Rome, proving how rapidly that great nation is advancing in the more refined and elegant tastes, as well as in the larger political strides towards excellence and greatness.

I was delighted with Mr. Rogers' productions, and I cannot but augur for him a brilliant future when his talent shall become better known and appreciated. He showed me a charming little statue of a boy, life-size, dressed in a cloak and boots edged with fur, skating on the ice, the surface of which is rendered capitably by a high polish on the marble. He calls it "The Truant," for the boy is supposed to have fallen into temptation on his way to school, and has thrown down his books under the frozen trunk of a tree hung with icicles. Near this figure is a "Cupid," who with a weeping face is breaking his bow. This statue, Mr. Rogers has named "Love in the Nineteenth century," Cupid having blunted his arrow against "the almighty dollar" lying beside him.

All artists, they say, have an epidemic which, like the measles, visits them invariably early or late in their career; it is the *Ruth Fever*, from which Mr. Rogers happened to be now suffering; having just completed a statue of "Ruth, Gleaning;" not remarkably different from its countless fellows to be found in the studios of all nations. But the principal work on which Mr. Rogers is engaged, and to which he looks for establishing a lasting reputation, is a group that, when finished, cannot but command great applause. The subject is, "Two Indians—a Man and Woman;" she seated on his knee, while he extracts a thorn from her foot. Nothing can be more graceful than their attitudes, or more picturesque than the details of their costume. The man's head is ornamented with feathers, and his fine prominent features and high cheek bones are as much classicised as possible, to be consistent with truth to nature. His look is full of love and pity, as he carefully touches the delicate foot resting in his hand. Around him a large bearskin is cast. Moccasins

cover his feet, and a rifle lies near him. The female figure is as admirable in a different way,—soft and delicately moulded: there is a life-like look about her which is very charming. Her brows are encircled with large beads, mixed at the back of the head with small feathers; the hair cut rather short in front, after the fashion of the Venetian women of the present day. In her face the Indian type is blended with great beauty, and with a quiet naïve look directed towards the chief, which is very natural and pretty. She wears a feather tunic, and the moccasin she has taken off lies on the ground beside her. There is something very like genius in the conception of this group, which, should it ever reach London—by no means an improbable event—will excite, I am sure, great and deserved admiration both from the singularity of the subject, and the skill with which it has been treated.

Among the over-populated, close, cavernous streets of the "Ghetto," swarming with hawk-eyed, parrot-nosed, eager, gabbling Jews, stands in a small solitary square, the ancestral palace of the Cenci,—dark, gloomy, and mournful, as the recollections that hang about its walls. This ominous abode is now, as it were, undergoing a moral purification, by being selected for a studio by Overbeck, perhaps the most profoundly devotional artist since the days of Beato Fra Angelico da Fiesole; of whom it is related that he never sat down to paint without first offering up an earnest prayer, and then never erased anything he had done from the conviction that his hand was guided by heavenly inspiration.

Still, as nothing can stop the onward progress of time and of improvement, I cannot altogether approve of Overbeck's too close reference to the earliest masters of the Art, who, however greatly gifted, were undeniably wanting in the experience of our later days. He has, I think, a little too much receded into the errors as well as the beauties of the devotional early schools. His partiality for Fra Angelico and the early Sienna artists, has almost closed his eyes to the wondrous grandeur of effect and colouring in the works of their mighty successors in Art, and from his own somewhat straitened catholic sentiments, he has become sectarian and, consequently, circumscribed in his treatment of the sublime precepts and touching facts of Christianity. However, I would not be understood unfairly to detract from the undoubted genius displayed in his works. I only desire to protest against what I consider to be an unfair narrowing of those natural powers and deep convictions of the devotionally beautiful which he assuredly possesses. His studio is one of the sights of modern Rome; and it is impossible to examine his exquisite designs without a strong conviction that his great reputation has been well deserved. Each drawing by him is the result of deep meditation, and when rightly viewed, should lead to meditation in others. Whatever his technical defects may be, an exquisite pathos and purity pervade his treatment of every subject. At the time I visited his studio, he had no very large work in hand. But there was one drawing that impressed me strongly. It was an illustration of that text of scripture, describing the intention of the Nazarenes to kill Christ, by leading Him unto the brow of the hill whereon the city was built, and hurling Him down from it headlong. The Nazarenes stand on a precipitous cliff overlooking the great city at the moment when the Saviour, passing through the midst of them, is removed out of their sight. Christ—a figure breathing divine majesty in every line—has stepped from the rock into space, and is supported in the ambient air by clouds upheld by cherubs, who contemplate him with angelic rapture. Although visible to the spectator, our Lord is shrouded from the sight of the Nazarenes, who, massed in a magnificent group, appear torn and distracted by every violent passion, cleaving the very air for rage, and looking round with dilated eyes, outstretched arms, and clenched fists, for Him whose blood they thirst after.

Looking with hearty admiration at this drawing, I could not but wonder that so remarkable a subject should have been neglected by

artists, while other scripture scenes are hackneyed by incessant repetition. Besides this composition, I remarked a beautiful drawing of "Christ Sinking under His Cross," full of all Overbeck's best and highest qualities, and contrasting remarkably with a "Mourning Virgin" by the same artist, whose head rested stiffly on her arm. This figure was angular in the extreme, and much too rigidly resembled an old Byzantine mosaic, to be worthy of Overbeck in his best mood.

In the ante-room was a portfolio of etchings from the famous drawings of the life of Christ, many of them full of the most touching beauty. The Resurrection of Lazarus I remember as especially excellent. His tomb is represented as being hollowed out in the side of the living rock, according to the known custom among the Eastern nations. The figure bound in grave clothes advances naturally on its feet; and thus is avoided in the most easy manner the usual difficulty in illustrating this subject, of making a corpse rise from a grave beneath the spectators.

Mr. Overbeck's studio is open on Sunday, after the hour of our English service, an arrangement which strikes me as a peculiarly happy one. There is surely no time at which we are so well fitted to look worthily and usefully at illustrations of scripture history, as when the sacred truths which that history contains, have left their newest and dearest impressions on our hearts and minds.

FLORENTIA.

THE EXHIBITION OF FRENCH PICTURES.

SINCE our notice of this exhibition last month, the pictures we then saw have been hung with many more additions, subsequent arrivals; indeed, the collection is augmenting daily; the encouragement given to the establishment of an exhibition of modern French pictures being such as to induce artists of eminence to send their works. The collection is now enriched by a small copy of Delaroche's "Hemicycle," which we are glad of having an opportunity of closely examining. In running the eye along the brightest spots in that galaxy of celebrities, we recognise familiar faces, we nod to one and squeeze the hand of another, and pass on from century to century down the widening current of Art-history. We read the lengthy narrative with admiration at the study and patience which could so successfully have given in their figures the characters of the painters; Giorgione, Rubens, Rembrandt, Vandyke, Titian, Raffaele, and a score of others, are not only portraits, but profoundly delineated characters.

Now that they are hung, we look with increased satisfaction at the works of Ary Scheffer. This artist has a European reputation for that qualification which is the most difficult of attainment in Art. He has studied expression with a success unsurpassed by even the great Masters of the World. His "Entombment," of which we have already spoken, is now advantageously seen; in addition to this, his other works are "Francesca da Rimini," "The Father Weeping over his Son," "The Conversion of St. Augustin," and "The Demon Horse." Ary Scheffer is, indeed, among living artists, him to whom may with greatest truth be applied the epithet which ages have accorded to Raffaele, "the Divine;" his works are in harmony with his soul: his is that pure spirit which ever sees in Art the aid to a holy mission. He teaches by bringing humanity into closer alliance with the Divinity; by subduing all the harsher sensations and coarser passions of man. In all his works we see evidence of innate purity: if he worships his Art, it is only as the symbol of the Giver of all Good. We rejoice to know that in this country he is entirely appreciated, and we look upon such appreciation as affording proof that our "public" has progressed in the power to feel, to understand, and to enjoy excellence in Art.

By Horace Vernet there is but one picture, it

is entitled "Hunting the Mouflon in Africa;" it is a work of great spirit and power, showing a couple of Arabs riding in full career in a mountain pass after an antelope. Delaroche's "Death of the Duc de Guise," is one of the attractions of the collection; it is the property of the Duc d'Aumale, who has kindly lent it for exhibition. It is a dark picture, characteristic, strictly historical, and remarkable for beautiful execution. There is a composition by Mdlle. Rosa Bonheur of great power of effect, painted on Roman canvas, which is well suited to the manner of this lady; she exhibits "A Drive of Cattle in Brittany." In addition to the works of Le Poittevin already noticed, there is one entitled "The Right of Might," a very extraordinary conception; it appears to have been a figure study turned into a picture; it is an eccentricity, but it has the quality of some of its author's distinguished works. Among Biard's last contribution is "Interior of a Custom House," a fair example of his class of subject; "Cattle Fording a River," by Auguste Bonheur, is a landscape rich and harmonious in colour; and "the Shepherdess" and "Contemplation," by Brochat, are equal to his most brilliant performances. Diaz has contributed a most favourable example of his powerful colour in "A Walnut Party;" "The Widow's Mite," by Edward Dulripe, is a life-sized subject, full of sentiment and character. Fichel's small figure compositions are brilliant and beautiful in colour and character, and elegant in arrangement. "The Music Lesson" and "Indifference," are productions of great merit, and equally charming are Plassan's "Concert," "Lady and Lap-dog," and "The Foot-bath." These are, indeed, absolutely marvels of delicate refinement and high finish. By Jacquard, "The Wandering Musicians" is an attractive work. "The Landscape on the Banks of a River," by Girardet, shows a piece of grassy foreground, judiciously broken, substantially painted, and very like the reality. "Reading the Scriptures," by Guillemin, is a well painted rustic group and cottage interior. Greenland, who is known among us as a flower and fruit painter of great power, contributes three pictures, all flower compositions; and Gudin, who is also well known in this country, has several works, all of course marine subjects. There are many more works of merit, but we cannot at present even afford space for their names. The exhibition is extremely rich in small pictures of rare excellence; many of these are veritable gems. We shall return to this subject in our next number.

The following pictures in the exhibition room have been sold up to the time of our going to press: we believe that this infusion of good foreign pictures into our own collections will be no detriment to British Art, but, on the contrary, may be of essential service to it:—

Beaume, "The Rose-Coloured Domino;" Biard, "Undine;" A. Bonheur, "Cattle Fording a River;" J. Bonheur, "Fruit;" Mdlle. Rosa Bonheur, "A Drive of Cattle in Brittany;" Brochat, "Daphnis and Chloe;" P. L. Couturier, "Cocks Fighting;" A. H. Dubast, "The Philosopher;" E. Dubufe, "The Widow's Mite;" T. E. Duverger, "The Toilet;" E. Fichel, "Indifference;" "The Music Lesson;" P. E. Frère, "The Young Sempstress;" E. Fromentin, "The Caravan;" C. Hoguet, "The Windmill;" "Coast Scene;" P. A. Labouchère, "Conference with the Reformers of Genoa, 1549;" H. Lafon, "The Toilet Begun;" "The Toilet Ended;" E. Lambert, "Road-side View;" "River Scene;" "Near a Farm;" F. L. Laufaut de Metz, "The Virtuouse;" E. Luminais, "Leaving the Village;" G. Palizzi, "Goats and Goatherd;" Pezous, "The Bowlers;" A. E. Plassan, "Lady and Lap-dog;" "The Foot-Bath;" "The Concert;" H. G. Schiessenger, "The Hatch;" Ary Scheffer, "Francesco di Rimini" (purchased by Lord Ellesmere for 1200*l.*); "The Conversion" of St. Augustine;" P. Thuillier, "Mont Blanc from the Valley of Chamouni;" E. Tichel, "Baby's First Cap;" "The Desert;" C. Hoguet, "Coast Scene;" "The Windmill;" Ulysse, "Benvenuto Cellini;" "The Foot-bath," by Blassan, has been purchased by Her Majesty; and "the Concert," of the same painter, by the artist Creswick.

* Another was added, we hear, just as we were going to press.

THE ART-UNION OF LONDON.

THE annual meeting of this Society to receive the report of the council for the past year, and for the distribution of prizes, took place in the Lyceum Theatre, on the 25th of April; the Lord Montagu presiding on the occasion. Knowing, as we do, how much real good to artists, and how much taste among the public, though it may not always have been of the purest order, which this Institution has succeeded in effecting, we are well pleased to find it maintaining its position, and extending its beneficial influence. It is true that the subscription list of 1854 did not quite reach that of the preceding year, but the deficiency is easily accounted for by the unsettled state of public affairs, the apprehensions of a protracted war and of an increased taxation. Everything connected with the elegancies and luxuries of life is more or less subject to depression under such circumstances as those in which the country has found itself during the present year, that portion of the society's year when subscriptions flow in most abundantly; it is, therefore, no matter of surprise, far less of discouragement, to us to find a slightly reduced list of subscriptions, though quite an average one; it reached 12,910*l.* 16*s.*, of which 8248*l.* was set apart and allotted for the purchase of pictures, &c., as follows:—

25 works, at	£10 each.
20 "	15 "
30 "	20 "
30 "	25 "
30 "	40 "
14 "	50 "
20 "	60 "
12 "	80 "
6 "	100 "
2 "	150 "
1 "	200 "
1 "	250 "

To these are added,—

5 Bronzes of her Majesty.
2 Bronzes of "Satan Dismayed."
5 Bronzes in relief of "The Duke of Wellington entering Madrid."
40 Tazas in iron.
60 Parian Statuettes, "Solitude."
80 Porcelain Statuettes, "The Dancing Girl Reposing."
30 Silver Medals of Flaxman; and
500 Impressions of the lithograph, "The Three Bows."

Making in all 913 prizes,—being rather more than one to every thirteen members.

For the ensuing year it is proposed to offer to each subscriber an impression of a plate by Mr. Willmore, A.E.R.A., from the picture "A Water Party," by Mr. J. J. Chalon, R.A., together with a volume containing thirty wood engravings illustrative of "Childe Harold," from drawings by Messrs. Ansdell, Cope, R.A., E. Corbould, Dodgson, Duncan, T. Faed, John Gilbert, James Godwin, F. Goodall, A.R.A., J. Holland, Hulme, Hart, R.A., Lake Price, Leitch, Selous, Tenniel, and Wehnert.

Following up their previous endeavours to aid in the improvement of iron castings, the council have determined on the execution of an ornamental vase in that material, from a fine example in the British Museum, for the subscribers of a future year. In other branches of Art, they have commissioned the production, in porcelain statuary, of a reduced copy of the beautiful antique bust "Clitè," in the Townley Collection. They also propose to put in hand forthwith a volume of wood engravings, from fine pictures by deceased British artists.

The council have lost the co-operation of a valued member of their body, and frequent attendant at their meetings—the Honourable Mr. Justice Talfourd. The retiring members are Baron de Goldamid, William Leaf, Esq., and the Very Rev. the Dean of St. Paul's. To fill the four vacancies thus caused, the Hon. Mr. Justice Vaughan Williams, E. W. Field, Esq., Thos. Macdonald, Esq., and W. J. Smith, Esq., have been elected.

We have little to add to these statements, except to remark that the surplus fund of the society now amounts to 5764*l.*, and to express a

sincere hope that it will be our pleasing task next year to congratulate the numerous friends and well wishers of the institution on a large increase to its prosperity.

The following pictures have already been purchased by prizeholders:—

From the Royal Academy:—"Fishing Village," J. Wilson, Jun., 150*l.*; "Chiavera," G. E. Herring, 73*l.* 10*s.*; "The Trosachs," G. F. Buchanan, 80*l.*; "Jetty on the Dutch Coast," A. Montague, 75*l.*; "A Corner of the Studio," J. D. Wingfield, 50*l.*; "Dr. Johnson," H. Wallis, 42*l.*; "Antwerp Cathedral," S. Road, 52*l.* 10*s.*; "Harvesting," W. F. Witherington, R.A., 73*l.* 10*s.*; "A Water Mill," W. F. Witherington, R.A., 50*l.*; "Fern Burners," W. Havell, 40*l.*; "The Shadow on the Wall," E. Cockburn, 47*l.* 5*s.*; "Landscape and Figures," W. W. Gosling, 40*l.*; "The Mother's Prayer," C. Wright, 25*l.*; "The Bird's Nest," E. J. Corbett, 26*l.* 5*s.*; "Cattle and Landscape," A. J. Stark, 30*l.*; "The Kiss," C. Dukes, 25*l.*; "A Highland Valley," H. Jutsum, 40*l.*; "Cribbage," J. W. Haines, 31*l.* 10*s.*; "Buckhurst Park," J. Stark, 25*l.*; "Evening in the Machno," J. Dearle, 20*l.*; "Interior," J. V. De Fleury, 21*l.*; "Bible Class," J. Stirling, 20*l.*; "Waiting on the Beach," H. P. Parker, 18*l.* 18*s.*; "The Stepping Stones," A. Bouvier, 20*l.*; "After a Butterfly," J. T. Peel, 20*l.*; "On the Moors of Arran," A. J. Lewis, 20*l.*; "A River Scene in March," J. Peel, 15*l.*; "The Youthful Hairdresser," Miss M. A. Cole, 15*l.*; "The Belle of the Village," G. Wells, 15*l.*; "A Summer Day," J. Mogford, 10*l.*; "Reflection," J. Noble, 10*l.*; "Waiting for the Carriage," Miss M. Murray, 10*l.*; "The Ferry Boat," J. Stewart, 10*l.*

From the National Institution:—"A Pleasant Nook," H. B. Willis, 100*l.*; "The Mid-day Rest," H. B. Willis, 80*l.*; "Gipsies Leaving the Common," E. Williams, Sen., 60*l.*; "The Old Coach Road," E. C. Williams, 60*l.*; "The Lazy Herd," Hulme and Willis, 100*l.*; "River Scene," F. W. Hulme, 50*l.*; "Muslin Worker," E. J. Cobbett, 40*l.*; "The Bay of Swansea," A. F. Rolfe, 40*l.*; "On the Conway," H. B. Willis, 52*l.* 10*s.*; "A Quiet Retreat," G. A. Williams, 40*l.*; "Water Mill," H. B. Gray, 20*l.*; "The Cowshed," E. C. Williams, 25*l.*; "Gipsy Encampment," E. C. Williams, 25*l.*; "Rhing Fawr," W. Williams, 25*l.*; "Newark Abbey," F. W. Hulme, 25*l.*; "Entrance to a Village," G. A. Williams, 20*l.*; "A Woodman's Retreat," E. Williams, Sen., 20*l.*; "What shall I Sing," A. Fussell, 20*l.*; "Abbeville," A. Montague, 15*l.*; "The Quay, Rouen," J. Henshall, 31*l.*; "Evening," E. Williams, Sen., 10*l.*; "Scene on the Llugwy," H. B. Gray, 12*l.*; "The Emperor Charles V.," W. M. Egle, 10*l.*

From the British Institution:—"The Rocky Path," H. Jutsum, 100*l.*; "A Blowing Day," W. A. Knell, 60*l.*; "The Entrance to Dover," J. Wilson, Jun., 60*l.*; "Autumn," H. Jutsum, 60*l.*; "The Rehearsal," F. Underhill, 50*l.*; "The Fall of the Sallenches," G. Stanfield, 50*l.*; "After Service," F. Underhill, 40*l.*; "Isola die Pescatori," G. E. Hering, 40*l.*; "The Watering Place," A. Collins, 36*l.* 15*s.*; "Scarborough," J. Wilson, Jun., 30*l.*; "The Half-way House," G. A. Williams, 25*l.*; "The Jail Tower," W. N. Hardwick, 10*l.*

From the Society of British Artists:—"The Ross Trappe," J. Zeitter, 80*l.*; "On the Sands at Barmouth," A. Clint, 60*l.*; "Fishing-Boats," J. Wilson, Jun., 60*l.*; "The Harvest Field," G. A. Williams, 50*l.*; "The Thames at Sonning," H. J. Boddington, 40*l.*; "Criccieth," A. Clint, 40*l.*; "Clovelly Pier," W. Shayer, 40*l.*; "Landscape and Figures," W. W. Gosling, 40*l.*; "Little Nell," F. Underhill, 30*l.*; "View in North Wales," C. Varley, 30*l.*; "From 'Farmer's Boy,'" C. Richards, 20*l.*; "On the Thames," A. F. Rolfe, 20*l.*; "Ebretat," J. Wilson, Jun., 36*l.* 5*s.*; "At Portell," A. Clint, 21*l.*; "A Robin," W. S. P. Henderson, 15*l.* 15*s.*; "Study of Donkeys," C. Richards, 10*l.* 10*s.*; "Skirts of Petto Wood," W. S. Rose, 10*l.*; "Loch Oich," P. C. Auld, 10*l.* 10*s.*

From the Water-Colour Society:—"Bridge of St. Morris," G. Fripp, 63*l.*; "View over Men-teith," C. Fielding, 63*l.*; "Roman Monk," C. Haaz, 52*l.*; "At St. Leonard's," T. M. Richardson, 18*l.* 18*s.*; "Head of Loch Etive," C. Fielding, 14*l.* 7*s.*; "Near Dalnally," G. Fripp, 12*l.* 12*s.*

From the New Water-Colour Society:—"Jedburgh," W. Bennett, 90*l.*; "Stirling Castle," D. H. McKewan, 52*l.* 10*s.*; "Decline of Day," C. Vacher, 50*l.*; "Fresh from the Moors," D. H. McKewan, 26*l.* 5*s.*; "Wait a Little Longer," H. C. Pidgeon, 17*l.* 6*s.*; "Cathedral, Abbeville," W. N. Hardwick, 15*l.* 15*s.*; "Bleneathera," W. N. Hardwick, 14*l.* 14*s.*; "Ben Venue," T. L. Rowbotham, 16*l.* 16*s.*; "Cottage Door," L. Hicks, 10*l.*

THE VERNON GALLERY.

THE FISHERMAN'S CAVE.

E. W. Cooke, A.R.A., Painter. S. Bradshaw, Engraver.
Size of the Picture, 1 ft. 3½ in. by 1 ft. 4½ in.

THE coasts of England offer such an infinite diversity of subject-matter for the pencil, that the marine painter can never be at a loss for varied and beautiful materials: sometimes they are low, flat, and sandy, elsewhere precipitous and rocky; in other parts bold, yet covered with green sward; and again, he will find them undulating, picturesque, and clothed with thick foliage. The English painter has therefore a great advantage over the French or Dutch artist; the shores of France, generally, have little of picturesque beauty or variety, while those of Holland are proverbially low and monotonous in character.

Mr. Cooke—who, since this picture was painted, has reached a high and well merited position in his profession—has, in "The Fisherman's Cave," chosen a very simple, but by no means an ordinary subject; he found it, if we mistake not, among the Kentish chalk cliffs, somewhere about Margate or Ramsgate; the cave, many of which exist in that locality, is a natural one; and, except when the tides rise unusually high, they may be safely applied to such a purpose as is represented in the picture: the fisherman has secured his boat in the recess, has hung up his nets to dry, and is busying himself in some repairs to his craft or its gear. The subject admits of little display of pictorial Art, but it is here treated with considerable skill, and is very truthfully and cleverly painted.

To those who may chance to be unacquainted with the geological formation of these Kentish cliffs, it is necessary to explain that the dark spots which seem like blots in the upper part of the engraving represent black flints, that occur sometimes singly, and sometimes in *strata*, in the chalk; in the latter instance they may frequently be traced for a long distance upon the face of the cliffs, and have a very singular appearance.

ART IN THE PROVINCES.

BELFAST.—The annual exhibition of the "Belfast Fine Art Society" opened on Easter Monday last, with a collection of upwards of 300 pictures and drawings, most of them of a very pleasing description, and many of a superior class. We notice among the exhibitors the names of several members of the Royal Hibernian Academy, as Messrs. Frazer, Crowley, Bridgford, M'Manus, Hayes, Kendrick, Kyd, and a few of the past and present members of our own, Sir W. Allan, Briggs, Redgrave, and T. S. Cooper, as well as many names of Artists well known on this side of the Irish Channel, G. E. Hering, Egle, J. Callow, Henshaw, F. Watts, Vickers, C. Smith, Scanlan, Boddington, Bridges, Mrs. W. Oliver, Wyburd, J. Peel, Cobbett—in a capital picture the property of Lord Dufferin—C. Davison, Jutsum, Brandard, J. Mogford, H. B. Willis, &c. &c. Several foreign painters of note have also lent their aid to this young but thriving institution, MM. Le Poittevin, Verzoeven, Mdm. Geifs of Brussels, and Verboeckhoven, the distinguished Belgian cattle painter, Van Moer, Venneman, Tschagggeny, Verbeeck of Antwerp, Slingeneer, Van Schendel, and Bottomley of Hamburg, &c. &c. We must congratulate Mr. C. Nursey, the Honorary Secretary of the Society, and principal Master of the Government School of Design in Belfast, in being able to gather together so good an assemblage of works of Art, no easy matter in these stirring times of pictorial requirements. By the way, we see Mr. Nursey has himself exhibited two small pictures; we presume his duties in the "School" would prevent his attempting anything of an important character. In Belfast there has been much activity in all good things: its people are enlightened and enterprising; and we rejoice to know that Art is thriving in that city—the great commercial capital of Ireland. Several pictures were sold within a short time after the opening of the exhibition, to which were attached respectively the names of Bridges, Brandard, Farrier, Hering, Henshaw, M'Kenzie, Redgrave, R.A., H. B. Willis, Williams, &c. &c.

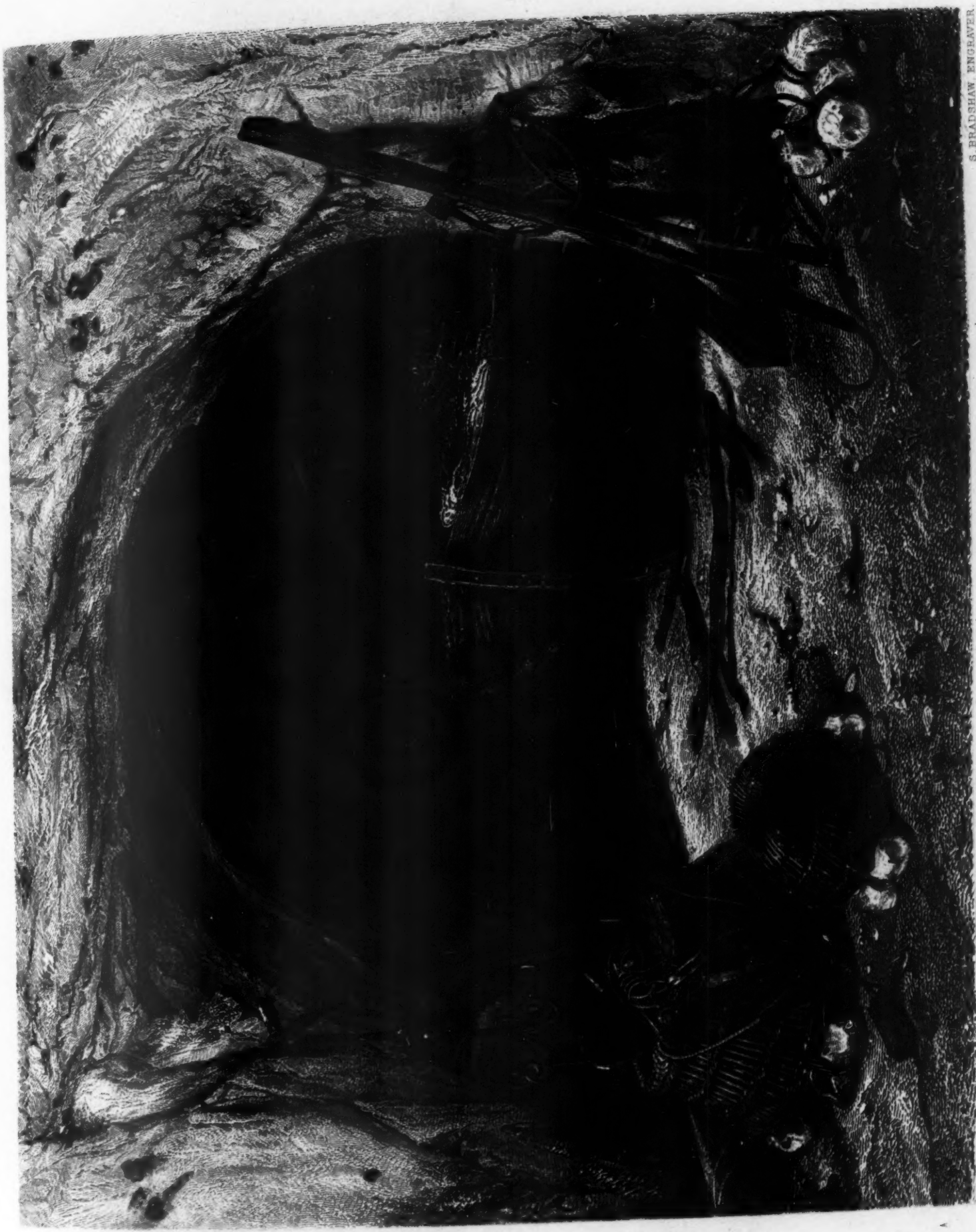
DURHAM.—The report of the newly-founded school of Art in this ancient city, in connection with the Department of Science and Art, has reached us. Durham, though not what is considered a manufacturing locality, has had wisdom to perceive that such an institution is requisite to the necessities of the age, even though it may not be indispensable to the peculiar wants of the inhabitants. The school has scarcely existed a year, yet such has been the progress made by the pupils, under the superintendence of Mr. G. Newton, the master, that at the general exhibition of the works of students in the various metropolitan and provincial schools held at Marlborough House in December, 1853, no fewer than six prize medals were awarded to pupils of the Durham school. This fact speaks well for its management, and to it another may be added equally gratifying,—the number of pupils has already so increased, that it has been found necessary to remove them from the room in which the classes were first held to another, larger and more commodious.

BURSLAM.—The first annual meeting of those interested in the Burslem School of Design, was held on the 20th of May. The report read on the occasion, though exhibiting on the balance-sheet of accounts a deficit of about 26*l.*, was quite satisfactory to the meeting as regards the number of pupils attending the school, and the progress hitherto made by them. The average number of pupils on the books of the institution is eighty-eight, but this would be largely increased with more extended accommodation, the want of which has been greatly felt: there is every reason to believe this difficulty will shortly be got rid of through the exertions of the subscribers and their friends.

ART IN CONTINENTAL STATES.

PARIS.—The Crystal Palace in the Champs Elysées advances rapidly, but the general opinion of the tradesmen here is that the exhibition will be put off if the war is not speedily ended: there is nothing new officially on the subject.—Numerous commissions for pictures and sculptures have been given by the senate, the subjects and personages of which are taken from the histories of Napoleon I. and Napoleon III.; they are destined for the Luxembourg. The names of Alaux, Couder, Heim, Gosse, Hesse, Lehmann, and Vinchon, are spoken of as among the fortunate artists.—The drawings of the glass windows executed by M. A. Galimard for the church of St. Clothilde have been formed into an album.—The sale of M. Visconti's articles of *virtu* has taken place; the paintings did not fetch high prices; a set of ancient copies of the Loggia of Raphael were bought by Messrs. Goupil & Co. for 8200*l.*; they had been purchased by Visconti for 2500*l.* The portrait in enamel of Jeanne d'Albret, bought in 1822 for 500*l.*, was sold to Baron Seillière for 7875*l.*; it is by Leonard Limousin. The enamels, bronzes, and ceramic productions sold well. A cup, attributed to Xanto, realised 1030*l.*; a salt-cellar, a manufactory of Faenza, 575*l.*; another, 1025*l.*; a dish, by Bernard Palissy, 1261*l.*; one by Jean Penicaud, 1155*l.*; an "aiguillière," by Jean Courtois, 2940*l.*; two large dishes by P. Courtois, 3085*l.*; one by the same, 2560*l.*; a round dish by P. Raymond, 3170*l.*; two oval dishes by the same, 3140*l.*; an oval dish by J. Limousin, 4670*l.* The Baron Seillière was the keenest buyer; the sale realised 84,000*l.*, expenses not included.—The château of Henry IV. is to be completely restored; 60,000*l.*, it is said, are destined for that purpose by the Emperor.—The principal episodes in the life of St. Paul have been painted on the lateral walls of one of the chapels of St. Severin, by M. Biennoury; they exhibit a good feeling for religious Art.—The artists here are preparing for the next *salon* with energy; no doubt, from there being no exhibition this year, we shall have a fine one next.—A subscription has been opened for the purpose of erecting a statue to General Rapp, to be placed at Colmar, his birthplace.—The Apotheosis of Napoleon I. has been definitively placed at the Hôtel-de-Ville.

BRUSSELS.—A congress of artists of all countries is announced to be held at Brussels, during the national fêtes at the end of September. The object of this meeting is to discuss all matters relative to the diffusion, and the present state, of Art in all its branches. Artists who are desirous of taking part in, or of attending, this congress, are requested to communicate with M. Louis Hymans, the secretary, Rue de Berlin, 26, Faubourg de Namur, Brussels.



S. BRADSHAW, ENGRAVER.

THE FISHERMAN'S CAVE.

FROM THE PICTURE IN THE VERNON GALLERY.

LOANED BY THE NATIONAL GALLERY.

E. W. COCKE, A. R. A. PAINTER.

SIZE OF THE PICTURE.
1 FT. 5 IN. BY 1 FT. 4 IN.

PRINTED BY A. WATTS.



EXHIBITION OF THE WORKS
OF THE
STUDENTS OF THE GOVERNMENT
SCHOOLS OF ART,
AT GORE HOUSE.

THE spring exhibition of the works of the students of the various government schools of Art in London and the provinces, is now open to the public at Gore House; and, notwithstanding the extensive changes in the organisation and system of management of most of the provincial schools which have recently taken place, necessitated by the complete revision of the system of government superintendence by the Board of Trade, the display of students' works is unquestionably in advance of any previous exhibition. We have now, at last, evidence of the real ends of so-called "Schools of Design" being understood and attained. Under the more liberal view of the course of instruction now taken, it has been perceived that it was not alone sufficient to train the hand and eye of the student, by means of long and wearisome academic exercises; something further than mere mechanical practice was required. It is now acknowledged that the inventive faculties should be stimulated and developed simultaneously, and that, from the beginning, the Art-student should be accustomed to entertain clear views of the ultimate end of his labours, instead of resting satisfied with the acquisition of a barren, mindless, executive facility, leading to nothing.

The question of "teaching design" has been so often mooted, and so much has been said for and against any attempt to impart a practical tendency to the school curriculum, that any results tending to settle the truth of this matter have particular interest. The present exhibition we think will go far to prove, that the mental efforts required in the making of original designs are capable of beneficial exertion from almost the earliest period of the youth's career; and that the inventive faculty even is as much strengthened and refined by practice as the manual powers. This exhibition contains many instances of beautiful and original treatment on the part of students, who possess as yet but little acquired knowledge. Under the old system, these glimmerings of original talent would most likely have been ever deadened by a long process of dry routine labour, making a dead-mechanic occupation of that Art, which, even in its most assiduous acts, should be a bright ideal aspiration.

The general course of instruction prescribed by the Department of Science and Art, comprises a number of definitely specified stages: the drawings, models, &c., under the whole of these stages, were formerly sent to London for simultaneous exhibition; but with the increasing number of schools, the quantity of works became so great, that it was found impossible to deal with them in one exhibition: it was therefore resolved to divide the stages into two distinct sets, the works under each of which should be sent separately, at different periods of the year, so as to form two annual exhibitions. The first division, comprising works in the earlier routine stages, formed the exhibition of last November, reported in our columns at the time. The productions now on view, represent the higher and more important studies, including the results of the technical classes established at Marlborough House. From the diversity of subjects on former occasions, great difficulty was found in awarding the prizes to the various schools and competitors; any close comparison of their respective merits being, from this cause, next to impossible. To obviate this difficulty, it was suggested on a former occasion by Sir Charles Eastlake and Mr. Maclise, the examiners, that, as far as practicable, all the schools should be made to adhere to certain given subjects, and that a programme, specifying the examples to be followed in the various stages, together with stated motives or materials for compositions in the section of original design, should be issued. These suggestions have now been carried out, so

that the relative merits or demerits of each school respectively, are obviously ascertainable. The schools which have contributed works on this occasion are the following, viz.:—Aberdeen, Belfast, Birmingham, Chester, Cork, Coventry, Dublin, Durham, Finsbury, Glasgow, Paisley, Limerick, Macclesfield, Manchester, Metropolitan Males' and Females' Schools, Newcastle-on-Tyne, Potteries, Sheffield, Stourbridge, Warrington, Worcester, York. It will be observed, that many of the schools receiving government aid, are absent from this list: in the case of old established schools, this has been caused by unavoidable changes in their organisation, and in the newly founded ones, by the fact, that students in these, have not yet attained to the more advanced stages represented on this occasion. These stages are: Anatomy; painting flowers from nature; compositions of colour from vases, shells, birds, flowers, &c. Modelling ornament, modelling the human figure. Elementary design: in this latter important stage, a most interesting series of drawings has been sent, numbering upwards of two hundred. The programme in this section required from each school a set of four studies of modes of filling a given geometrical space, with forms of the leaves and flowers of the wood anemone, ornamentally arranged, either treated in a self-colour, or in complementary hues or tints. Amongst the mass of drawings thus contributed are many of great excellence, whilst the variety attained with the same motives, is perfectly astonishing; warranting, indeed, the conclusion, that laws of arrangement judiciously defined for the students, rather increase than limit the sources of variety. In this section also, was required a set, consisting of at least four studies, showing the peculiar characteristics of the relief ornament of the following four distinct historic styles, viz., Antique (Greek or Roman), Byzantine—Romanesque, Gothic, Renaissance; this has likewise been well responded to. Stage 23—Applied design:—as its title implies, comprises the most advanced and important exercises of the course. A great variety of original designs have been sent in under this section, characterised by various degrees of merit; all, however, exhibiting earnest striving after excellence, and when crude, or imperfect even, frequently evincing in parts the results of a training in the right direction; whilst, in many instances, great and positive excellence is displayed, elevating the work at once from the ranks of studentship. This is particularly the case in many designs from the Sheffield school, which, in this respect, clearly takes the lead of all competitors. The schools and classes most distinguished generally in the composition are Sheffield—Head master, Mr. Young Mitchell; Normal school (Metropolitan) Mr. R. Burchett; the Potteries, Mr. S. Rice; Metropolitan technical class for "surface decoration," Mr. O. Hudson; and the technical class for Architectural and plastic design generally, conducted by Professor Semper. Amongst the students we would notice Godfrey Sykes, of the Sheffield school, whose beautiful design (with portion modelled) for a "Bronze Gate for a School of Art" is really a work of high Art, greatly in advance of any other work in the exhibition; worthy of a finished and accomplished artist, as we must now deem its author to be, rather than a student. In the Metropolitan Normal school, J. Morgan has some beautiful studies of flowers and still-life in colours. T. W. Andrews, in the class for surface decoration, has some good designs for textile fabrics, and an excellent series of drawings from plants and flower, in illustration of botanical structure, and with reference to their capabilities as motives for ornament. In the metropolitan class for porcelain painting, T. Allen, W. Ford, George Gray, and W. Hanks, merit notice. We would especially call attention to a copy of a life-study by Mulready, by George Gray, as a faithful and conscientious rendering of the admirable original. W. Hummerley, George Bale, and H. Soules of the Potteries school, Henry Hoyles, Sheffield, J. Brennan, and Manfred Semper, in the Metropolitan class for architectural design, Francis M. Southall, Birmingham, (has an excellent model of a child), Glasgow, Elizabeth Patrick, and many

others, whose names we believe will shortly appear in the published list of award of medals, have contributed meritorious works. Sir Charles Eastlake, President of the Royal Academy, Mr. Maclise, R.A., and Mr. Redgrave, R.A., Art-superintendent of the Department, have awarded the prizes on this as on previous occasions, medals being freely awarded to every meritorious production. The exhibition was visited a day or two previous to the public opening, by her Majesty and Prince Albert, with the royal children, when the royal party unreservedly expressed the gratification which the display was indeed calculated to offer to all enlightened lovers of Art.

PICTURE SALES.

THE first sale this year of pictures of sufficient importance to call for especial notice, is the collection of the late Mr. James Wadmore, an obituary of whom appears in another page of our Journal, in which also will be found an account of the manner in which this gallery was formed. The pictures, 186 in number, of which 75 are by ancient masters, and the remainder of the English school, past and present, were sold by Messrs. Christie & Manson, on May 5th and 6th. Those by the old masters, though among them were several of good quality and character, were but little sought after, and, with the exception of the three following, did not reach an average of fifty pounds each: these were, a charming "Landscape" by Ruysdael, which realised 142 guineas; the "Jewish Bride," an exquisite specimen of G. Dow, 140 guineas, and a grand work by Annibal Caracci, "St. Roch Kneeling," from the Orleans collection, which was sold for 336l. The desire for the acquisition of the works of eminent English artists, and the increased value attaching to them, may be gathered from the large sums paid on this occasion for pictures of such painters whose productions are just now most in request, though there were some among these even that we thought would have fetched more; a "Landscape" by Creswick, for instance, was knocked down for 55 guineas, and Danby's "Enchanted Island" for 46 guineas; while others, such as "Greenwich Hospital from Blackwall Reach," by G. Vincent, a deceased artist, whose name never ranked among our foremost men, realised far more than could have ever been looked for by its late possessor, namely 246l. 15s. Again, three small and early works of Webster, excellent as they are, were run up to prices that are not likely to be sustained in another generation, when a new race of painters has arisen and become fashionable; we allude to his "Il Penseroso," a man sitting in the stocks, sold for 262l. 10s.; "The Dirty Boy," 346l. 10s.; and "Sketching from Nature," 352 guineas; the last named picture represents the interior of a cottage, and the artist has introduced into the work his own portrait, and those of his father, mother, and sister. Another picture, a "Trumpeter of the Life Guards," by Wilkie, altered from the original study made by the painter for his "Chelsea Pensioners," and the history of which is given in our notice of Mr. Wadmore's life, was knocked down for 214l. 4s. An admirable specimen of David Roberts's pencil, the "Interior of Bayonne Cathedral," sold for 141l. 15s. But the great interest of the sale was reserved for the three pictures by Turner: "Cologne" sold for 2000 guineas, the "Harbour of Dieppe," for 1850 guineas, both large canvasses, and the "Guard Ship at the Nore" for 1530 guineas. The last picture is considerably smaller than the other two, but there are qualities in it which would make us more covetous of its possession than of both the others that hung on either side in the room; it is a noble work, that would be a prize in any collection.

The collection of the late Lord Charles Vere Townsend, sold in the same room, on the 13th of May, fully sustained the prestige enjoyed by our own artists. His lordship's collection was not an extensive one—about sixty drawings

and paintings altogether—but it had been chosen with much taste and judgment, so far, at least, as regards the acquisitions of British painters. Of the few foreign pictures it contained, the only one that realised a high price was "The Cascatelli at Tivoli," by Joseph Vernet, one of that artist's most esteemed productions, and originally in the "Saltmarsh" collection; it was knocked down by the auctioneers for 150 guineas. The other most important pictures, and the prices they fetched, were the following: "The Happy Time," a drawing by J. J. Jenkins, 67*l.* 4*s.*; Pictures:—"The Gamekeeper," R. Ansdell, 57*l.* 15*s.*; "A Frozen River, near the Hague," a small, highly-finished work by Schelfhout, a modern Dutch painter, 57*l.* 15*s.*; "Italian Savoyard Boys," Edmonstone, 47*l.* 5*s.*; "A Coast Scene," Tennant, 53*l.* 11*s.*; "Prayer," an excellent picture by Frith, R.A., but certainly very far from one of his best productions, reached the almost incredible price of 490*l.* 10*s.*; "A Storm off the Coast of Jersey," by Deighton, was bought by Mr. Segnier for Lord Lansdowne, as we heard; it is quite worthy of a place in his lordship's collection. "The Bashful Lover, and the Maiden Coy," by F. Stone, A.R.A., well-known by the engraving from it, 315 guineas; the small and finished sketch of "The First Interview of Peter the Great with the Empress Catharine," by Egg, A.R.A., was, after considerable competition, knocked down for 255 guineas; "The East Cliff, Hastings," J. D. Harding, 78 guineas; "Wood Nymphs Bathing," a somewhat small oval picture by Frost, A.R.A., rich in colour as Etty, but with far more refinement of feeling and execution, sold for 431 guineas; "Britomart Rescuing Amoret from the Enchantress," one of Etty's most renowned examples, 420 guineas; "Sterne and the Grisette," the engraved picture by Leslie, R.A., though in our opinion not one of the best specimens of his pencil, 510 guineas; "Venus Seeking for Cupid at the Bath of Diana," a large picture for which the sum of 200*l.* was, we believe, originally paid the artist, Hilton, R.A., was sold for 640*l.* 10*s.*; it would probably have added a few years to poor Hilton's life, could he have foreseen the honour thus paid to his genius after death; "Morning on the Lake of Zurich," by Danby, A.R.A., a picture to be reckoned among his *chef-d'œuvres*, 693 guineas; "Head of Lady Hamilton as Cassandra," by her admirer, G. Romney, 180 guineas; "The Avalanche," Louthenbourg, certainly a grand picture in design, execution, and feeling, 161 guineas; "Portrait of Count La Lippe," Sir J. Reynolds, 80 guineas; "Portrait of Mrs. Bradyll," the recently engraved picture, also by Reynolds, 221*l.* 15*s.* Lord Townsend possessed a few modern sculptures which were sold on the same day. "Bust of a Veiled Vestal," by R. Monti, 69*l.* 6*s.*; another of a similar subject with a wreath of convolvulus sold for the same sum; "Cupid Riding on a Panther," a bas-relief by Professor Rietchel, of Dresden, 101 guineas; the companion bas-relief, not mounted, as was the other, 44*l.* guineas; a statue of "A Young Girl with a Kid in her Arms," by Woolff, of Berlin, 165 guineas; Wyatt's exquisitely charming statue of a "Nymph Preparing for the Bath," engraved in the *Art-Journal*, was sold for 410 guineas; truly sculpture is not yet appreciated in this country as it ought to be; if any one doubts this, let him compare the price this work of Wyatt's realised with the sums paid for many of the pictures in this and the preceding sale.

CORRESPONDENCE.

THE PICTURES IN THE NATIONAL GALLERY.

SIR,—May I beg leave, through the agency of your pages, to draw attention to the state of one of the pictures in the National Gallery? It is the well-known "Madonna del Gatto," the *chef-d'œuvre* of Baroccio, which is now in serious danger, the varnish having so completely cracked the surface in all directions, that small squares of colour are peeling up, and one piece above the Virgin's head has fallen, and completely cleared the white ground on the canvas, leaving an unsightly blotch

in its place. Now that danger appears, it is time to stop farther ravages; but I hear that the cry against all cleaning has been made so factious, that none dare touch the pictures, even to save them. I would, however, fearlessly ask the most inveterate enemy of picture-cleaning whether "Mercury and the Woodman" is in a state fit to be comprehended; I use the latter word advisedly, for to ask if it is fit to be seen is a manifest absurdity, so clouded is it by dirt and chilled varnish, that the subject can scarcely be distinguished at all. It is precisely in the condition Hogarth has so happily satirised in "Time Smoking a Picture," and whatever beauties it may possess are entirely obscured. After the admirable manner in which the grand gallery picture of Paul Veronese, "The Consecration of St. Nicholas," has been cleaned, a purification which has restored its primitive beauties as clearly as when it left the painter's hands, a reasonable hope might be expressed that the cry of the *pseudo-cognoscenti* would have been lulled to silence. I am far from wishing to raise it again by asking if there be not still dirt enough remaining in the interstices of the Claudes to show no harm has been done in removing it generally; but I should like to ask if the deep clear blue skies of Titian ought to remain green by the addition of a layer of yellow varnish. Such things one would imagine only require to be seen to ensure remedy; but we have no result of our royal Commission of Inquiry, nor can the directors of the Gallery apparently take any steps at all toward improvement. Both they and the public seem woefully in the dark, and the proceedings that common sense would indicate are clamoured away by loud-tongued detraction. In this state of the case, it is perhaps little to be wondered at that the pictures are allowed to go to ruin their own way; but it is too serious an evil to the public in general to be continued. While the doctors are deciding the remedy, the patient is dying. The state of the Barocci demands instant attention. F. R. S.

MINOR TOPICS OF THE MONTH.

THE CRYSTAL PALACE will open on Saturday, June 10, and her Majesty and his Royal Highness Prince Albert have graciously signified their intention to be present on the occasion. We have elsewhere—and, indeed, on so many occasions detailed the proceedings and described the progress in connection with this marvellous structure, that it is unnecessary now to do more than give publicity to this announcement. It will of a surety not be finished, nor will the arrangements for an exhibition of Art-industry be at all complete; but there will be ample to delight and to instruct the hundreds of thousands of visitors who will "inspect the works" during the present summer. If, indeed, but a tithe of the whole was in a perfect state, it would be sufficient as a reward for the journey and the very trifling attendant loss. We hope, at all events, some of the "guide books" will be ready, and that the "Illustrated Newspaper," which is to be one of the features, will be prepared for the hands of the public. These, as our readers know, are to be placed under the general editorship of Samuel Phillips, Esq., a gentleman of very large attainments, in every way qualified for a task so important. We bid the company "God speed," believing that no private speculation ever existed so pregnant with public advantage and universal good. It is impossible to calculate the enormous benefit that cannot fail to arise from a collection of instructive wonders so multifarious; every class and order of society will there learn: the artist, the man of letters and science, the manufacturer, and the artisan—the most enlightened and the least instructed—will there acquire additional knowledge, and be taught its practical application for the service of mankind. Of its success there can be no doubt; but it will be the solemn duty of every public organ to aid that success by every means within its scope; for ourselves, we shall be its continual reporters, not clashing with any journal the directors may issue, but cordially and zealously co-operating with them in the desire to extend, as far as possible, the value of the lessons there to be perpetually taught.

THE BRITISH ART-DEPARTMENT OF THE FRENCH EXHIBITION IN 1855.—We trust that the general

management and selection of works of this class to represent the Art of Britain in the coming Great Exhibition in Paris will be placed under the most adequate surveillance. Sir Charles Eastlake's taste, judgment, and authority should not be absent from the counsels of the direction. Although we have heard already of some good names among those of our artists who intend to contribute, nothing like a fitting representation of British Art will be ensured without such steps being early taken, and such names being early enlisted in the direction, as will give full confidence to our artists of every class. The general character of our artists is, as we have sometimes had occasion to remark, too much to hang back from anything new, and this tendency should be afforded no excuse in the present instance. Notwithstanding that this feeling may be somewhat modified at present by the changes which the large question of Art is evidently undergoing, yet it is of the utmost consequence to our occupying our due rank in the first continental universal exhibition, that early, judicious, and firm steps be taken to inspire the artistic world with full faith.

THE BRITISH MANUFACTURING DEPARTMENT OF THE FRENCH EXHIBITION IN 1855.—Similar steps to inspire full confidence among our manufacturers is of corresponding importance. We trust that the good judgment of the French Emperor, who is at heart a freetrader, as we have private as well as public reasons to know, will devise regulations that will offer all possible advantages to the British manufacturer. We are well aware that this is a difficult question, and that for the present any large advantages held out to the British producer might appear to clash with that of the native manufacturer of the same class. This may be especially the case with respect to a large portion of the produce of the Manchester, Birmingham, and Sheffield markets. Our men of commerce and manufacture feel liberally in the cause of progress, but are too much men of business to make a large outlay without a fair chance of remuneration, and without large outlay British triumphs of industry will not be appropriately represented abroad. Many of the most important departments of British industrial produce, if not wholly interdicted in France, are still only admitted there for sale under so heavy a duty as to be virtually prohibited, and the operations of our great mercantile firms are so extensive, that the boon of selling the actual specimens they will exhibit in 1855 in Paris will not be a sufficient inducement, without some further and wider advantages, to incite their general response. In case the great continental meeting of produce and people is to take place at the time proposed, it is evident that prompt as well as judicious steps should be taken to insure that universal character on which so much of the advantage and glory of the undertaking will depend. We look with some anxiety for such appointments to superintendence here as will be satisfactory to British manufacturers, for upon this the issue will mainly if not entirely depend.

ROYAL LITERARY FUND.—Scarcely subordinate to the claims which artistic institutions, whether of a charitable nature or otherwise, have upon our notice, are those connected with literature; the title of our journal at once indicates its connection both with the Arts and Literature. The anniversary festival of that excellent institution, "The Royal Literary Fund," established to aid men of letters in the hour of adversity, was held on the 3rd of May, with Lord Mahon in the chair, who was surrounded by a numerous company of gentlemen eminent in science and literature. His lordship advocated the claims of this society in a speech of great power and eloquence, and subsequently Lord Stanley spoke with considerable effect. We would most strongly commend "The Royal Literary Fund" to the benevolence of those who can afford to be liberal: who is there of such that have not profited by the labours,—too often exercised amid cares, anxieties, doubts, and penury,—of the author? and yet how few are there among the thousands of readers who practically recognise his claim on their commiseration when he needs assistance, by adding their names to the list of subscribers. We believe there is no charitable

institution in the metropolis or elsewhere that has a more equitable demand on public sympathy, and none which has, comparatively, a less share of it from the middle classes: this assuredly ought not to be.

Mr. STANFIELD's noble picture of "H.M.S. Victory, with the body of Nelson on board, towed into Gibraltar a few days after the Battle of Trafalgar," the property of S. Peto, Esq., M.P., who has permitted Messrs. Agnew & Sons, of Manchester, to have it engraved for publication, may now be seen at 23, Cockspur Street. While we rejoice to know that so fine a picture is in the hands of such a liberal patron of British Art as Mr. Peto, who gave the artist the commission for it, we should be better pleased to see it in our National Gallery or Greenwich Hospital, or some other public edifice, where all might view it and ponder over it. Visitors to the Royal Academy last year will remember this work as one of the "lions" of the exhibition, but we think it appears to far greater advantage where it now hangs, than when it was in Trafalgar Square. There is nothing to disturb the solemnity which one associates with such a scene, while all the beautiful qualities of the picture as a work of Art seem to stand forth more vividly and expressively. Mr. John Cousen has, we understand, made considerable advance with the plate; we know of no engraver so well suited for the task he has undertaken.

THE NATIONAL GALLERY.—Lord John Russell announced, during a recent debate in the House of Commons, that the government have decided on appointing a director, with a salary, of the national pictures.

STATUE OF CŒUR DE LION.—The cast of Cœur de Lion, that was erected temporarily as a trial of effect in Palace Yard, Westminster, has been removed on similar grounds to those which we suggested in a former number. We again express our hope that the site for the bronze copy of this martial and picturesque work will be chosen appropriately, perhaps not far from the Park front of the Horse Guards, in such a manner as not to interfere with the military requirements of the spot.

ARTISTS' BENEVOLENT FUND.—The anniversary dinner of this institution was held on the 13th of May, at the Freemason's Tavern, under the presidency of the Earl of Yarborough; we received no invitation to the entertainment, but we understand the evening passed off pleasantly, though the company was rather limited in number. The toasts were proposed and responded to respectively by the noble chairman, Mr. Hart, R.A., Mr. R. H. Solly, F.R.S., Mr. G. Godwin, F.R.S., Mr. Weekes, A.R.A., and others; the subscriptions announced amounted to 332*l.*, including her Majesty's annual donation of 100 guineas. It is, perhaps, necessary to remind some of our readers whose benevolence would materially aid this society, but who are unacquainted with its nature, that it is entirely supported by the donations and subscriptions of the patrons of the fine arts for the relief of the widows and orphans of members of the "Artist's Annuity Fund."

THE FRENCH EXHIBITION.—The managers of this gallery have liberally afforded the students of the Royal Academy the opportunity of viewing the pictures free of charge; they have only to present their academical tickets at the door to gain admission.

SEPIULCHRAL MONUMENTS.—We have, on more than one occasion lately, adverted to the projects which Mr. Potts, of Birmingham, is now carrying out for the production of sepulchral monuments, of a purely artistic character, and at a charge very far below that usually paid for works of a similar nature when executed in marble. Our object in again referring to the matter is merely to announce that, having paid a visit to a room at Mr. Churton's library, in Holles Street, where the patentee of this invention has placed several monuments and tablets for the inspection of the public, we can bear full testimony to the success achieved by Mr. Potts. The specimens he there exhibits, though comparatively few, are of the very best kind, both for taste and appropriateness of design, and for execution; the material is bronze, inserted in, or surmounting, architec-

tural frames, in exact imitation of marbles of various kinds. We are satisfied that the invention of Mr. Potts will work a revolution in monumental art, among the middle classes especially, though it is not by any means unworthy of the illustrious dead.

THE THAMES ANGLING PRESERVATION SOCIETY.—We know so many artists, as well as other readers of our Journal, are followers of the "gentle craft," that we need to offer no apology for noticing the annual meeting on the 16th of May of the members of this society, instituted, as its name implies, for preserving the fisheries in "Father Thames," and thereby securing for the angler a fair day's sport, so far as his skill and the weather will permit. Henry Whitbread, Esq., filled the chair at the meeting, and the report of the past year was read by the honorary secretary, H. Farnell, Esq. It stated that the fishing last year had not been good, owing to the unfavourable state of the weather, but there was every prospect of abundant sport in the ensuing season. Eight convictions for illegal fishing had been enforced since the last annual meeting. The subscriptions from 134 members amounted to 157*l.* 10*s.*, which, with the balance in hand in May, 1853, of 75*l.* 19*s.* 2*d.* made an income of 233*l.* 9*s.* 2*d.*: the balance now in the hands of the treasurer amounted to 69*l.* 9*s.* 10*d.* A donation of three guineas to each of the five water-bailiffs engaged by the society for their exertions and good conduct, was voted by the members present. The annual dinner was fixed to take place on Tuesday, the 20th of June, at the Star and Garter, Richmond, where we shall hope to meet a goodly muster of our piscatorial friends. By the way, we would take leave to suggest to some who pass many a pleasant day on the Thames in the enjoyment of angling, that this society ought to look to them to aid in supporting it.

SCULPTURE BY CANOVA.—The celebrated marble figure of "The Reclining Magdalen," by Canova, is for sale, and may be seen at the rooms of Messrs. Christie & Manson; it was selected from the studio of the sculptor by the late Duchess of Devonshire for the late Earl of Liverpool. It is a work of great beauty, graceful in pose and contour, and most pathetic in sentiment; we trust there will be found taste and spirit enough in some wealthy English amateur to retain it in the country.

THE LATE J. W. ALLEN.—An exhibition of modern pictures may now be seen at the Lowther Arcade; it has been undertaken by the friends of that excellent artist, Mr. J. W. Allen, for the benefit of his surviving family. We trust this benevolent attempt will meet with the success it so well deserves.

PRINTERS' ALMSHOUSE FUND.—An especial appeal, to which we are desirous of lending our assistance, is now being made by the committee who have undertaken to manage this "Fund," the object of which may be gathered from the few remarks following:—The foundation stone of the Printers' Almshouses, which are situated at Wood Green, near Hornsey, was laid by Lord Viscount Mahon, M.P., on the 11th of June, 1849. The building is in the Elizabethan style of architecture, and consists of twelve houses, of three rooms each; a sitting-room, bed-room, and scullery; such suite of apartments being intended for each party elected as inmates. The institution will receive its support from life subscriptions of 2*l.* 2*s.* and upwards, and annual subscribers of 5*s.* and upwards; 2*l.* 2*s.* will entitle to one vote at all elections, 5*l.* 5*s.* to three votes, and three extra votes for every additional five guineas; or 5*s.* annually will entitle to one vote at all elections during that year, and an extra vote for every additional 5*s.* All persons to be eligible for the institution must be either compositors, pressmen, warehousemen, machinists, stereotype foundrymen, or pickers, who have subscribed not less than five annual payments, or a life subscription at least three years previous, and every candidate must be not less than fifty-five years of age to be eligible for admission. The present special effort to raise 1000*l.* is being made, agreeably to a resolution of the trustees, as a guarantee fund, which it is hoped will form the groundwork of an endowment for the benefit of the inmates. The first

election for inmates, which will take place immediately the 1000*l.* is raised, will, it is confidently anticipated, furnish sufficient funds for laying on water, building a boundary wall, and making approaches, &c., to the building. Donations and subscriptions will be most thankfully received by the treasurer, trustees, secretary, any member of the committee, or by the collector, Mr. Pope, 14, Derby Street, King's Cross.

THE LATE MR. W. OLIVER.—We see, in our last month's advertising columns, that the pictures and sketches of this popular artist are to be sold by Messrs. Christie & Manson, at their rooms in King Street, on the 3rd of the present month; among them is a very considerable number of water-colour drawings of the picturesque scenery of France, Germany, Italy, &c.

DR. JOHN KITTO, F.S.A.—It is with exceeding regret we have learned that the circumstances of this well-known and most valuable author have compelled his friends and fellow-labourers in the walks of literature to make a public appeal on his behalf. The writings of Dr. Kitto have been too widely circulated, and are too highly esteemed, to render any especial reference to them necessary; it will suffice to say, that no living author has done more to advance the knowledge of sacred literature, and consequently to promote the best interests of the community. Such a man ought not, with his family, to be left to endure the maladies with which Providence has thought fit to afflict him, without some attempt at alleviation on the part of the public who have benefited by his labours. It would seem, from a circular which has reached us, numerous and influentially signed by individuals without respect to religious creed, that Dr. Kitto's life is at present in imminent jeopardy, from an attack of paralysis, induced in a degree by his literary exertions. His physicians are not without hope of his restoration to health, provided, however, that he entirely abstain from all his usual labours for at least two years. To raise a fund for his support, and that of his family, the appeal has been made: we trust it will be answered as liberally as the case deserves. Messrs. Seeley and Messrs. Nisbet, the publishers, with Messrs. Glyn & Co., and Messrs. Williams & Co., the bankers, will gladly receive any subscriptions that may be offered for this benevolent purpose.

THE CODICIL OF THE LATE J. M. W. TURNER, R.A.—It appears by a report of a case in Vice-Chancellor Kindersley's Court, on the 21st of April, that the kind intentions of the late Mr. Turner were likely to have been frustrated by a point of law. Mr. Turner bequeathed a legacy of 150*l.* to Mrs. Hannah Danby, which became payable on the 19th of December last. The lady died eight days previously, and the executors and trustees did not feel justified in paying the proportionate part of the annuity to Mrs. Danby's executor, without the sanction of the court. A petition was presented for an apportionment under the Apportionment Act (4 & 5 William IV. c. 22), and after a very long argument, the Vice-Chancellor decided in favour of Mrs. Danby's executor, who will receive so much of the annuity as was due at the death of the annuitant.

SIR JOSHUA REYNOLDS'S WINDOW AT SALISBURY.—The large window at the east end of Salisbury Cathedral, painted by Eginton, of Birmingham, from the designs of Sir J. Reynolds, representing the Resurrection, has recently been removed to make room for a window more in accordance with the style of the architecture of the building. We understand that the chapter experience some difficulty with respect to the appropriation of the old window, as it is clearly unsuited to nearly every church in the diocese, where the Gothic greatly prevails. The character of the painting renders it only suitable to a church in the Palladian style, and it being desirable to preserve the window as a memorial of Sir Joshua (we believe he designed only one other window, that at Oxford), it might be worth while to see if it could not be secured for one of the London churches of Sir Christopher Wren, or for one of the more recent churches in the same style. We commend the subject to the consideration of those whom it may concern.

REVIEWS.

LECTURES ON ARCHITECTURE AND PAINTING, DELIVERED AT EDINBURGH IN NOVEMBER, 1853. By JOHN RUSKIN. With Illustrations by the Author. Published by SMITH, ELDER, & Co., Cornhill.

While Mr. Ruskin was engaged in delivering these lectures we expressed a hope to see them published in a collected form, inasmuch as we felt satisfied from extracts which we found in the Scottish newspapers that they would be generally acceptable. We see no reason to alter our opinion now we have read them in their entirety, for though the modern architect will complain, and not without reason, of the author's severe criticisms upon his works, and others, who are not architects, but who cannot see with Mr. Ruskin's eyes nor comprehend his theories, will meet with some things hard to be understood, and still harder to feel, there is also much to enlighten the untaught, much also to charm the learned. No one who has read his previous writings will discover in this any new doctrines propounded; he expresses the same indifference to Greek architecture, and the same contempt for false Gothic; he eulogises Turner as worthy to rank with Shakespeare and Bacon as our greatest intellectual lights; he deprecates the teachings of academies as a "base system," and he applauds Pre-Raphaelitism; and all this is done in his accustomed graceful and eloquent phraseology. We cannot coincide with all Mr. Ruskin says, but we are inclined to go a long way with him, even in his admiration of what the Pre-Raphaelites have done, only in the way, however, of creating a purer taste in Art. Everett Millais is unquestionably, now, a great painter; but he has become so by relinquishing the eccentricities and *gaucherie* of his system, and retaining the natural and beautiful, and in so doing he and the others of his school have set an example which will not be lost upon our painters generally. But will Mr. Millais echo the opinion of Mr. Ruskin that "England has insulted her noblest children" in the persons of these young, ardent, and undoubted sons of genius, and has "withered their warm enthusiasm early into the bitterness of patient battle"? surely not; for even an Academy, and that the highest in the land, has recognised his claims to distinction, and the Art-patron does not disdain to purchase his pictures at a price with which we have little doubt the painter is well satisfied. Mr. Millais and his compeers will scarcely accuse their country of neglect, although some harsh words may have been said and written about them, to which, perhaps not unjustly, they at one time laid themselves open. We will not cavil at Mr. Ruskin on account of expressed opinions contrary to our own, for the sake of so much he has written with which we agree; he can write nothing that will not repay the perusal whether the reader coincides with him or not.

MISCELLANEA GRAPHICA; A COLLECTION OF ANCIENT, MEDIEVAL, AND RENAISSANCE REMAINS, IN THE POSSESSION OF THE LORD LONDENBOROUGH. Illustrated by F. W. FAIRHOLT, F.S.A. Part I. Published by CHAPMAN & HALL, London.

It is tolerably well known to those whose tastes incline them to search out the stores of antiquarian remains, as existing in objects of ornamental and decorative Art—the works of the sculptor in the precious metals, ivories, and costly woods—that Lord Londenborough possesses a treasury of such wealth, gathered with unlimited means at his command, and selected with all the knowledge and experience his lordship has acquired from his long association with the Society of Antiquaries. It is proposed in the forthcoming volumes, of which the first part is now before us, to give the public an insight into his possessions by means of a series of beautifully engraved plates, executed, where colours render it necessary, in chromolithography. The arrangement of the work is this: each number will be published quarterly, and will contain four plates; one representing goldsmith's work, printed in colours; one of silver work; another of arms and armour; and the fourth of miscellaneous objects. Plate I. in the first part, contains some exquisite specimens of jewellery of the sixteenth century; one of these, a pendant jewel, representing the Annunciation, is a remarkably beautiful object; another representing a sea-horse, enamelled in gold and set with large emeralds, is grotesque in character but very rich. Another sea-horse, the body of which is formed by a large pearl, with pearls, emeralds, and rubies scattered throughout the design, is less fanciful yet most elegant. In the second plate, the ivory

cup of Martin Luther, with its sacred ornamentation, is the most attractive object in the page, which is devoted to decorative vessels for the table. The third plate contains only a single illustration, that of the shield of Cuir Bouilli, from the collection at Strawberry Hill; this shield is ornamented with subjects from classic history, among which the story of Perseus and Andromeda is the most prominent; the Renaissance designs between the medallions and on the edges of the shield are very graceful. The last plate consists of engravings from objects in ivory; they are both curious and suggestive; the ivory sceptre of Louis XII., from the Debruge collection is admirable in its proportions, and beautiful in its simplicity of design. The drawings throughout, by Mr. Fairholt, are executed with exceeding delicacy and care; as the artist of the Society of Antiquaries he is well "up" in the representation of such matters as we find here. This publication will not only be appreciated by the antiquarian; it has a higher value in our estimation, as of the utmost advantage to the Art-workman of our own time.

THE BOOK OF THE AXE. By GEO. P. R. PULMAN. Published by LONGMAN & Co., London.

The title of this very interesting and charmingly written volume would lead astray the person who takes it up without a view to perusal. The "Axe" is one of the sparkling trout-streams of Devonshire; the author describes it, "tracing it minutely from rise to mouth, with fly-rod in hand, and an imaginary angler by his side;" and also with reference to "the various objects of interest—antiquarian, scenic, and otherwise—which occur so frequently in the valley through which it winds." Next to the enjoyment of being the actual angler he only imagines, is the pleasure we have derived from his most attractive volume: abounding in evidence of good taste, sound and hearty feeling, a cordial love of nature, a generous sympathy with all created things, a refined appreciation of Art, and a pure and close alliance with all things beautiful and good. The style is more than pleasant; it gossips where gossiping is judicious; describes where description is appropriate; it is learned without being pedantic; and from rich stores of tradition and rare tomes of history are drawn jewels of price. To the angler it is a most valuable acquisition: one that will make him more than ever love the gentle craft, for it will show him that which he has often keenly felt—how much of pleasure, besides his sport, is to be obtained along the banks of a river, even much less fertile of suggestive thought than the beautiful river Axe. The author has performed a task for the Axe which we ourselves long ago projected—nay, commenced—for the Thames; and if Mr. Pulman, be he who he may, would do as much for the venerable king of rivers, he would add to the obligation he has here conferred upon all lovers of Art, "the craft," and nature.

The book is plentifully illustrated by coloured prints and wood engravings—the latter including ancient ruins, old coins, curious relics, time-honoured churches, and various other matters interesting or instructive.

Our space is limited—especially so this month—or we should discharge better an agreeable duty by giving our readers a clearer insight into a volume that all may peruse with profit and delight. To us the book has been a rich treat; almost compensating for necessary absence from some such bank, "fly-rod in hand," as that which he dilates upon so eloquently. Oh for a day with such a companion before June is over—with a southerly wind, refreshing breezes, and a cloudy sky!

HISTORY OF THE DOMINION OF THE ARABS IN SPAIN. Translated from the Spanish of Dr. J. A. CONDÉ, by Mrs. JONATHAN FOSTER. Vol. I. Published by H. G. BOHN, London.

The name of Mrs. Foster is already honourably known in Art-literature, chiefly as the translator and annotator of Vasari; her style is clear and vigorous, her accuracy has been vouched for by many of the best critics, and she brings extensive learning, and the advantages of much travel in various countries, to her aid in the task she undertakes, when opening stores of foreign wealth to the English reader. This is the first volume of a most valuable and interesting work: it is full of useful and instructive matter; a history and a romance, the perusal of which all through is as exciting as one of those ballads of Spanish or Moorish birth, which rouse like the sound of a trumpet. It is, as our readers will readily believe, admirably translated; but it is not a mere translation: various explanatory notes are judiciously

scattered through the pages. There are very few living writers better fitted for the task which Mrs. Foster has thus far performed with very great ability.

LUTHER BURNING THE POPE'S BULL. Engraved by T. O. BARLOW, from the Picture by C. A. DUVAL. Published by T. AGNEW & Sons, Manchester.

It would seem that subjects directly or indirectly referential to Protestantism are especial favourites in our large manufacturing districts—although we do not mean thereby to imply that their interest is limited to such localities—inasmuch as we have in our recollection several of such a class which the Messrs. Agnew have engraved and published within the last eight or ten years. Mr. Duval's picture of "Luther Burning the Pope's Bull" is new to us; it is a pleasing composition, and the print will doubtless find many admirers, but we cannot congratulate the painter on the production of a great historical work; it is far too melodramatic, and has little or none of the dignity with which an important event of history should be represented. It is impossible to disconnect this subject—an epoch of no small moment in Protestant annals—from the associations which unite it in the memory with all that succeeded it in the history of so large a portion of the civilised world as has been affected by Luther's conduct on this occasion: it was a bold and solemn act thus publicly to throw down the gauntlet to "God's Vicegerent upon earth," and one feels therefore that the artist who undertakes to place such a scene before us ought to be endowed with more than ordinary powers—with a grandeur of conception, and a force of descriptive expression, commensurate, in a great measure, with his theme. These qualities are not exhibited by Mr. Duval in the picture now in our hands; it may, however, be some consolation for him to see our opinion on record, that we believe few painters of our day would be entirely successful in dealing with a subject like this. Mr. Barlow's engraving is marked by his accustomed carefulness and brilliancy of effect.

THE POETICAL WORKS OF THE LATE CATHERINE GRACE GODWIN. Edited, with a Sketch of her life, by A. CLEVELAND WIGAN. Published by CHAPMAN & HALL, London.

If size and costly "getting up" can ensure success in these times to a book of poems, this cannot fail of having a very large share of popularity; externally it is radiant with gold and deep azure, and internally it is embellished with numerous engravings, and the text is printed on thick and delicate cream-coloured paper. But its dimensions, a stout quarto of nearly six hundred pages, absolutely startle us, for a poetical work by a comparatively unknown author. We cannot say that Mrs. Godwin's writings are new to us, for in years long past we remember to have seen some of her effusions, and to have read them with interest, and in these her earlier efforts she seems to have gained the notice of Southey, Wordsworth, Professor Wilson, and Joanna Baillie. As the lady has now been dead seven years, and her poems can only be classed among the passing literature of her time, we must presume that the publication of her collected writings has been undertaken for the gratification of surviving friends. The commendation bestowed on them by such as Southey and others is some testimony to their merit, and it is certainly not undeserved; but we can scarcely expect the public to patronise so pretentious a volume as this, although the pencils of Messrs. Wehnert, H. Warren, E. H. Corbould, Birket Foster, John Gilbert, W. Harvey, and others, have been exercised to illustrate the poems: the pictures, however, like the poetry, are not of the first order.

A MANUAL OF PHOTOGRAPHY. By ROBERT HUNT. Fourth Edition. Published by R. GRIFFIN, & Co., London and Glasgow.

Professor Hunt's excellent compendium of the science of photography has already received due notice from us: the test of its worth and popularity is evinced by the demand for a new edition, although the last is of comparatively very recent date. The advances and improvements which the art is continually making and receiving would, however, under far different circumstances render necessary the revision of any work that treats of the subject. In this edition of the "Manual" nothing has been omitted that shows the present state of photography: while by a re-arrangement of its various divisions, the student will be the more readily enabled to acquaint himself with its diversified operations and phenomena.

Complete in TWO VOLUMES, price £1 5s. each, cloth gilt,
EASTERN EUROPE ILLUSTRATED.

IN A SERIES OF

ONE HUNDRED AND SIXTY VIEWS

ON

THE BOSPHORUS & THE DANUBE.

From Original Drawings by W. H. BARTLETT, and other Artists; and Engraved on Steel by
COUSENS, BENTLEY, BRANDARD, WILLMORE, &c. &c.



WITH HISTORICAL AND TOPOGRAPHICAL DESCRIPTIONS.

THE BOSPHORUS.

By MISS PARDOE, Author of "The City of the Sultan," "Life and Court of Louis XIV.," &c.; Member of the Royal Antiquarian Society of Moravia.

THE DANUBE.

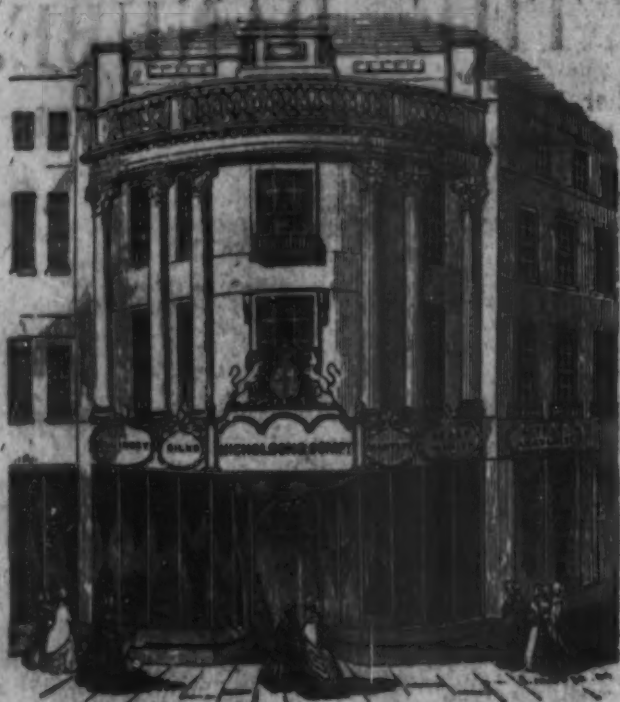
By W. BEATTIE, M.D., of the Historical Institute of France, &c.

THE Publishers, in issuing at the present time a work devoted to the illustration of the banks of the Danube and the classic shores of the Bosphorus, feel that they are only striving to meet the daily increasing desire for information relative to those celebrated countries. The long pending negotiations of the great Powers of Europe, the ambition of the Russian Czar, and the patient endurance of the Sultan, terminating as they have done in hostilities, have invested them with more than ordinary interest. To gratify this feeling is one of the objects of the Publishers:—and this they propose to effect by the publication—in a cheap and popular form—of One Hundred and Sixty Views illustrative of the subject. There is no part of Europe so abundant in all that can interest the artist, the historian, the antiquary, and the politician, as the Land of the Sultan. The country and its inhabitants are alike deserving of our study, for they are not yet understood in England; and a Work which should show them as they are has become a desideratum that the present Volumes are intended to supply. One half of the whole number of Engravings will be devoted to Views of Constantinople, the Bosphorus, the Dardanelles, the Sea of Marmora, and their surrounding scenery. The fidelity and the beauty of these plates may, the publishers trust, be taken as established, when they say that they are from the pencil of Mr. W. H. BARTLETT, so well known by his popular works on the East; and if anything can be required to add to their value, it will be found in the announcement that the accompanying letter-press is the production of Miss PARDOE, a lady whose literary reputation is a guarantee for the standard character of every work bearing her name.

The Publishers, however, have thought that by combining the more prominent features of the Danube with those of the Bosphorus, they should increase the attractions of their Work, and add to its usefulness. This has been effected by the introduction of Eighty beautiful Views, embracing the magnificent scenery of the Danube from its source to its mouth, accompanied by a continuous descriptive text from the talented pen of Dr. BEATTIE, whose long residence in that part of the country, and his connection with the aristocracy of the land have given him peculiar facilities for the task. A Map of the entire course of the Danube, the Pruth, and the Black Sea, with another of the Bosphorus, is included in the volume; thereby affording to the reader the means of tracing out the movements of the contending armies and fleets wherever the fortunes of war may lead them.

VIRTUE AND CO., LONDON AND NEW YORK.

THE
ARGYLL GENERAL MOURNING & MANTLE WAREHOUSES,
 246 AND 248, REGENT STREET.



THE PROPRIETORS of the ARGYLL GENERAL MOURNING WAREHOUSES respectfully invite the attention of Ladies who are desirous to adopt Mourning Attire to the large and varied assortment of Goods for that Costume, either Court, Family, or Complimentary, that may at all times be inspected in their Establishment. They also beg to remark, in explanation of the lowness of their prices, and as a feature distinguishing them from other Mourning Houses, that they are Manufacturers of the greater portion of the goods sold by them; thus, in avoiding the additional charge made by the Manufacturer to the Trader, they have the opportunity of allowing that diminution of price so perceptible in each article throughout their Warehouses.

WIDOWS' AND FAMILY MOURNING

is always kept made up in every variety ready for immediate wear; and Ladies communicating from town or country, stating the relative deceased, will ensure the attendance of efficient persons with every requisite and with all possible dispatch.

MANTLES, CLOAKS, &c.

are displayed in an elegant Saloon, where every variety of these goods, both for Mourning and for every other description of Dress, may be inspected. To this department the Proprietors respectfully solicit especial attention.

SILKS, MILLINERY, EMBROIDERY, MOURNING JEWELLERY, &c., IN EVERY NOVELTY AND DESIGN.

D. NICHOLSON & CO., 246 & 248, REGENT STREET, LONDON.

ETIQUETTE OF MOURNING.

As Ladies frequently find some difficulty in deciding upon the most proper attire to be adopted in the various grades of Mourning, the Proprietors of the Argyl General Mourning Warehouse have published the above Book, compiled and arranged for the present day, giving in detail every article to be worn upon the death of a friend, a relative, or a member of the Royal Family, and which may be had gratis and post free by addressing to them as above.

REGISTERED S AND S VICTORIA, CAP. 100.



THE IMPERIAL FLORA.

UNDER THE ESPECIAL PATRONAGE OF HER MOST GRACIOUS MAJESTY THE QUEEN.

D. NICHOLSON AND COMPANY

Respectfully invite the attention of the Nobility and Ladies to the above singularly novel production of the Jacquard Loom, being the result of many repeated and costly experiments for a very lengthened period.

The IMPERIAL FLORAL MANTILLAS display, perhaps, the highest artistic skill and ingenuity ever obtained in the manufacture of Silken Fabrics, being woven entirely without seam, in the newest and most elegant shapes, and gracefully ornamented with a variety of floral and other beautiful designs in both velvet and plush, all ingeniously woven on the silk itself. D. NICHOLSON & COMPANY have the honour to announce that Her Majesty has selected from each of the patterns, and also commanded them to manufacture others expressly for H.R.H. the Princess Royal and H.R.H. the Princess Alice, having thus graciously marked her sense of the amount of patronage deserving.

D. NICHOLSON & COMPANY feel assured they will not fail to have the general encouragement of Ladies to proceed in their efforts in various branches of manufacture, and all the aid that is due in their endeavours for the production of elegant and useful novelty.

THE GRAPE BALZARINE.

A fabric much wanted. The Proprietors of the Argyl General Mourning Warehouse feel much pleasure in announcing that they have been successful in the manufacture of a totally new fabric for the present season, and one that has long been required, viz.—the Grape Balzarine; a texture in perfect character with Mourning, thinner and lighter than Paramatta, Merino, or the variety of Twilled Cloth, yet of more substance and less fragility than Barege or the articles hitherto produced for summer wear. The price of this novel fabric being very moderate, and its quality superior, the Proprietors feel assured it will meet with much approval from its durability, and also be appreciated from its unique appearance.

D. NICHOLSON AND COMPANY, 246 AND 248, REGENT STREET, LONDON.

PATTERNS FORWARDED TO ALL PARTS OF THE UNITED KINGDOM.